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THE ETUDE MUSIC MAGAZINE

"Music for Everybody"

Contents for October, 1926

	PAGE
World of Music.....	711
Editorials.....	713
Don't! An Article for Budding Professionals...C. Scott	715
Selling One's Services.....W. F. Gates	716
Music That Endures.....A. Elson	717
Safe and Sane Memorizing.....L. P. Gunter	718
"Daddy's" Musical Family.....S. Bushell	718
Variety in Recitals.....E. J. Benson	718
Solving Rhythmical Riddles.....L. Fairchild	719
How to Improve Your Sight Reading...G. M. Stutsman	720
Can I Develop Absolute Pitch?...C. A. Harris	721
When Shall I Stop Learning?...S. G. Hedges	722
The Marvel of the Human Voice.....O. Saenger	723
Engaging a New Music Teacher.....J. Koehl	724
The Faithful Pupil.....F. B. Souhl	724
Fascinating Journeys in Music Land.....C. Johns	725
The Personality of Rameau.....V. Wynn	726
Making the Most of the First Year...R. L. F. Barnett	726
The Dictionary Habit.....H. O. Bates	726
Practical Lessons in Hand Culture...C. V. Lachmund	727
Life Stories of Great Masters.....M. Schmitz	728
Queer Notation.....P. Berger	729
Well Done.....P. Rayburn	730
The Saxophone Family.....	730
Simple Suggestions to Teacher of Small Children.....H. T. Cope	730
The Long Vacation.....F. B. Souhl	730
Department of Orchestras and Bands.....J. B. Cragun	731
Department of Public School Music.....G. L. Lindsay	732
Teachers' Round Table.....C. G. Hamilton	733
Musical Scrap Book.....A. S. Garbett	734
Beethoven's Sonata Pathétique.....W. Bachaus	735
Educational Study Notes.....E. A. Barrell	765
Singer's Etude.....	766
Organists' Etude.....	772
Organ Questions Answered.....H. S. Fry	775
Questions and Answers.....A. de Guichard	777
Violinist's Etude.....R. Braine	778
New Musical Marvels in the Movies.....Editorial	781
Books Reviewed.....	792
Junior Etude.....E. A. Gest	793

MUSIC

Could I Forget?.....G. Bernand	737
Sonata Pathétique, 1st Movement...L. van Beethoven	738
Allegretto from "7th Symphony"....L. van Beethoven	743
Andante from "Surprise Symphony"....J. Haydn	743
Three Dances for Four Hands, No. 3.....C. Scott	744
Galop Chromatique (Four Hands).....F. Liszt	746
By the Gypsy Campfire.....M. L. Preston	748
Mountain Zephyrs.....G. Eggeing	753
Une Pensee Romantique.....E. Saint-Juste	754
A Stately Measure.....E. Lumley-Holmes	754
Irish Reel.....N. Louise Wright	755
Marching Song.....T. Dutton	756
Evening on the Lake.....H. R. Ward	756
Cuckoo.....A. Foote	757
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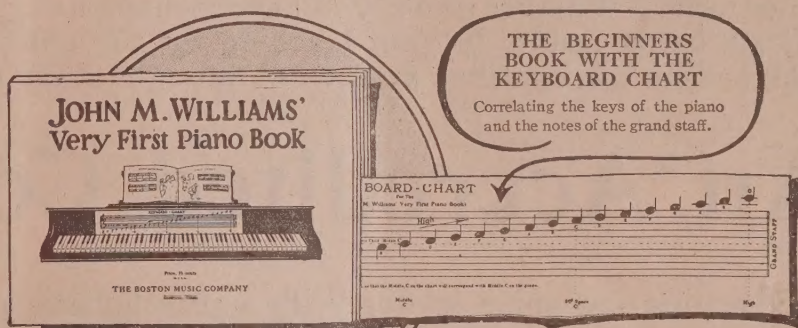
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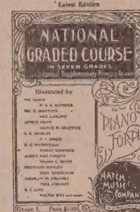
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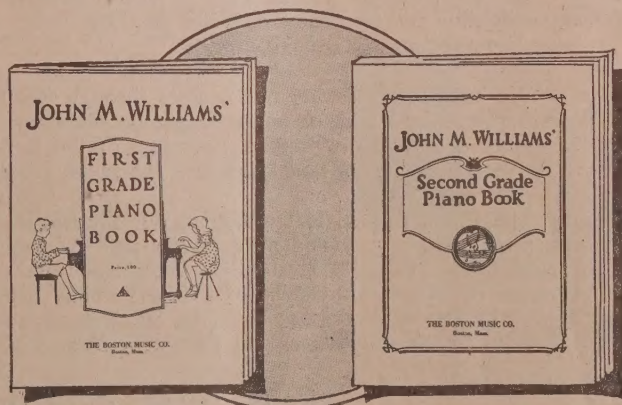
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Edited by JAMES FRANCIS COOKE

Assistant Editor, EDWARD ELLSWORTH HIPSHER

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The World of Music

Two American Compositions.—Howard Hanson's new orchestral work, "Pan and the Priest," and Henry Hadley's symphonic poem, "The Ocean"—are to appear as novelties on the programs of the series of "prom" concerts, which began August 14, in Queen's Hall, London, under Sir Henry Wood. Few musical institutions of the world have done so much to encourage the new composer and to develop a popular appreciation of good music as have these "Prom" concerts.

Frederick Schalk has become a center in the disturbed conditions which involve the Vienna State Opera (or United States Theater combined). Called from his post of Frankfurt, the resignation of the Minister of Education, under whose department of the government the administration of the state theaters falls, as well as involved financial results of recent seasons, have created a Scylla and Charybdis for the one who attempts to navigate the troubled waters of those operatic seas.

The Sixth Annual Ashville Musical Festival was held at Ashville, N. C., from August 9 to 14. Nine performances were given by the San Carlo Opera Company.

The Orpheus Male Choir of Cleveland, Ohio, won, on August 7, the first prize at the Welsh National Eisteddfod held at Swansea. When the organization, under the leadership of Charles P. Dawes, finished the difficult test pieces the audience rose spontaneously and cheered.

"C-rephoe," by Monteverde (1568-1643), who is widely regarded as the founder of the monodic, harmonic style of composition, was given two performances by the combined talent of the Oxford University Opera Club and the Royal College of Music of London at the theater of the latter school on June 3d.

The Bayreuth Festival Opera-house was opened fifty years ago, on August 13, with a performance of "Das Rheingold," to attend which Emperor William I, then almost an octogenarian, made the journey to Bayreuth.

The American Society of Composers, Authors and Publishers has been decided to be not guilty of violating the anti-trust laws, according to an announcement of Colonel William J. Donovan, Assistant to the Attorney General of the United States Department of Justice. It came after two years of investigation of complaints by theater owners, restaurateurs and broadcasters.

The Philadelphia Grand Opera Association has been incorporated with Mrs. Joseph Leidy as the leading spirit; Leopold Stokowski, conductor of the Philadelphia Orchestra, as its honorary musical director, and Maestro Fulgenzio Guerrieri as conductor of its six subscription performances which will be distributed from October 28 to April 19 next. The announced object of the organization is "the presentation of grand opera of the highest artistic standards, at a price which can be met by all classes of music lovers."

Memorials to Horatio Parker and Victor Herbert are late accomplishments. A bronze tablet has been placed on the birthplace of Parker, at Auburndale, Mass., by the American School of Normal Methods and was dedicated on July 26. A bronze bust of Herbert is to be placed at the southwest corner of the concert grounds of Central Park, New York, making him the first American composer to be thus honored in those pleasure grounds.

A San Francisco Music Festival is to be held next April, with Alfred Hertz and Dr. Louis Leschke as conductors. A performance of Bach's "St. Matthew Passion Music" is to be a leading feature; also there will be a series of orchestral concerts with eminent soloists.

Ireneé Bergé, composer, conductor and pianist, died at Jersey City, N. J., July 30. Born in Paris in 1867, he graduated at the Conservatoire where he was a pupil of Massenet, later became assistant conductor at Covent Garden, and in 1900 came to New York as a member of the faculty of the National Conservatory organized by Jeannette Thurber. In 1923 he won the \$500 Prize of the National Federation of Music Clubs with his song, "Spring in Sicily."

The Three Choirs Festival of Worcester, England, was held from September 5th to 10th. It opened with Mendelssohn's "Elijah," included Elgar's "The Apostles," and "The Kingdom," Berlioz's "Te Deum," Ethel Smyth's "A Canticle to Spring," Beethoven's "Mass in D," and closed with the "Messiah." The London Symphony Orchestra supported the great Festival Chorus, under the baton of Sir Ivor Atkins. This is the festival which first gave prestige to our Horatio Parker by the performance of his "Hora Novissima."

Alessandro Scarlatti's Birthplace, which has been disputed by Trapani and Palermo, Sicily, seems to have been authenticated by a recent discovery in the Marriage Register of Naples which designates Scarlatti as "civitas Panormi." As Panormus was the ancient name of Palermo, this evidence seems to be conclusive.

Louis Fleury, one of the greatest flutists of our time, died recently in Paris at the age of forty-eight. He founded in 1906 the Société Moderne d'Instruments à Vent (Modern Society of Wind Instruments), and since that year has been director of the Société des Concerts d'Auteuil (Society of Ancient Concerts).

The Conneaut Lake Park Music Festival was held from July 17 to 25. Performances of Haydn's "Creation" and Handel's "Messiah," by a chorus of one thousand voices, the Rochester Philharmonic Orchestra and well known soloists, under the direction of Guy Fraser Harrison, were the outstanding choral events. An "American Ode," by Richard Kountz, written especially for this event, was another item of interest. Following this festival the Rochester Opera Company gave in August a season of two weeks of grand opera in English.

The Tercentenary of Dr. William Heather, the Tudor music-lover who founded the professorship of music in Oxford University, was recently celebrated at Oxford and by a special service in Westminster Abbey where he was a lay clerk.

Sir Edward Elgar has achieved the unprecedented by conducting a program of his own compositions for both the London Symphony Orchestra and the Royal Philharmonic Society. From the latter organization, with a past unexcelled in the world, he received the Gold Medal of the Society on the occasion of their concert.

Reginald Heber, author of "From Greenland's Icy Mountains," and Bishop of Calcutta, recently had a tablet unveiled to his memory, at Wrexham, England.

"Snowbird," an opera by Theodore Stearns, an American composer, and with its libretto on an original story of New England life, by an American writer, is to be produced in the Dresden Opera House early in the coming season, with Fritz Busch conducting.

The Committee of the "Old Vic" Theater is sponsoring a scheme for a joint theater, The Sadler's Wells, where they aspire to establish "a permanent opera company where young aspirants may gain an operative training and where some of those English artists who are at present obliged to adopt foreign names and sell their talents to foreign capitals will be included." America, take notice!

"Venus and Adonis," a Seventeenth Century masque, by Dr. Jolin Blow, teacher of Purcell, for whom he made way as organist of Westminster Abbey in 1680, and then again assumed the post on the death of the younger musician in 1695, was recently revived at the New Scala Theater of London by the Students of the School of Opera of the Royal Academy of Music.

The Milwaukee Liederkrantz, under the direction of D. C. Luening, its seventy-eight-years-old choirmaster, has returned lately from a tour of forty concerts in Germany and Switzerland. Another series is planned for 1928, when it will go to participate in a song festival at Vienna. At Dresden representatives of thirty-three organizations, each carrying its own flag, greeted the singers.

Havana, Cuba, heard Beethoven's "Eroica" Symphony for the first time when it was played at a concert in the National Theater on the morning of July 18 by the Havana Symphony Orchestra, under the leadership of the brilliant young conductor, Gonzalo Roig.

Mascagni will arrive in America early in September to conduct a series of performances of his works, by the San Carlo Opera Company, in Philadelphia, New York and Boston. Of particular interest will be his conducting of the American premiere of his latest opera, "Il Piccolo Marat (the little Marat)." This had its first performance on any stage in Rome in 1921 and has been described as the composer's greatest success since "Cavalleria Rusticana." The composer's first and only other visit to this country was in 1902.

The Grand Prix de Rome has been awarded this René Guillou, a native of Rennes, twenty-three years of age, who was a student at the Conservatoire from 1910 to 1917, when he won prizes in harmony, fugue, composition, piano, accompanying and history of music.

"Turandot," Puccini's posthumous opera, has been produced in Dresden with great success. Its oriental atmosphere, its spirit of romance, its wealth of pageantry, with the genius of the music, seem to have created another opera with a prospect of longevity.

The National Association of Organists met at Philadelphia from August 31 to September 3, with Henry S. Fry presiding. Discussions relative to the interests of the profession were led by prominent speakers; and there were recitals on the great Wanamaker organ, on the Atlantic City High School organ, and one by Firmin Swinnen while the convention attendants were the guests of Pierre S. du Pont at his sumptuous residence at Longwood, Delaware. On August 31st the organists were entertained at the Presser Home for Retired Music Teachers.



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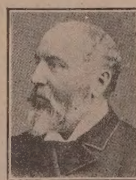
The Historic Costanzi Theater of Rome has been purchased by the municipality at a reported price of 16,000 lire. It will have a new facade erected, commensurate with its dignity of position, and it is rumored that Mascagni may become its artistic director.

The Geography of "Summer Opera" is interesting, the Middle States seeming to furnish its most congenial soil. At Ravinia Park, Chicago; at the Zoological Gardens, Cincinnati, and at Forest Park, St. Louis, grand and lighter opera of a distinctly artistic type thrives each summer for a long season. Other cities might do worse than investigate these methods a little.

Two Hundred Opera Singers, five hundred actors and actresses, six music composers and other artists applied for and got the unemployment dole in the Schoenberg district of Berlin in the month of June. The popularity of jazz is credited with much of the ill fortune of "legitimate" music and musicians.

Ralph Lyford, after twelve years of zealous activity in Cincinnati, is taking a year for residence in Europe. Though he will make guest appearances in several musical centers, he will reside most of the time quietly in Paris for the purpose of devoting his time to the completion of several important scores which have had to await a time when his leisure would be sufficient for this purpose.

Sesqui-Centennial Music Souvenirs have found favor with the host of Sesqui visitors, and the free distribution of the Theodore Presser booklet, "Two Centuries in American Musical Compositions," has about exhausted the printings originally ordered. Subsequent editions will be distributed at the nominal less-than-manufacturing and mailing cost of ten cents per copy. John F. Schrieber & Sons, makers of high-grade violins, are among other musical exhibitors at the Sesqui and are distributing upon request a handsome souvenir brochure, containing handsome illustrations of fine instruments.



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The London String Quartet will visit the States again this winter, beginning its season with a concert at Hartford, Conn., on January 4, for which it will come from a tour of South America.

The Philadelphia Orchestra, under the baton of Leopold Stokowski, is announced for a season of eighteen concerts in European music centers next summer.

Permanent Opera Comique in New York is to be furnished by the Schuberts, who have organized a company for a forty-weeks' season at the Century Theater. There will be revivals of the classic operettas of Sullivan, Suppé, Planquette, DeKoven, Herbert and others, each work to have a season of four weeks.

(Continued on Page 780)

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RECENTLY we played over a collection of pieces by the late Carl Bohm. They were pieces that have sold by the hundreds of thousands and will still continue to give delight to many generations.

Bohm was a very prolific writer. He was exceptionally gifted as a tune maker. His music is always correct from the standpoint of musical grammar and musical form. Yet few would proclaim Carl Bohm as a master.

There is something very strange about this because Bohm had in his soul the making of a real master. He proved it with his wonderful song *Still as the Night*. If Schumann or Franz Schubert had written that song, either might well have been very proud of it. Bohm wrote other works of high character, but for the most part his best known works are just good enough to escape the curse of absolute banality. On the other hand they often make excellent teaching material for the kind of pupil whose mentality has not yet been sufficiently developed to enjoy work of a fine degree of musical development.

Works of this kind often contain melodic material superior to that to be found in some symphonies. Many of the great masters could have taken some of the Bohm themes and so developed them and expanded them as to make works of large dimensions and real musical worth.

This does not mean elaboration by any means. Bohm often elaborated to a tiresome degree. What he did in *Still Wie Die Nacht*, however, was to take a fine theme and develop it organically until it made a beautiful whole, with all of the parts subordinate to the central thought. This is what really constitutes mastery. We would, however, advise our readers to secure the Album collection of Bohm's works, which may be purchased at very slight expense, and note just how remarkable was this writer's melodic fecundity.

Music and Fairyland

CAN YOU soar back over the years to your fairy days? Can you walk again with Aladdin, Cinderella, Little Red Riding Hood, as you did when these dream children of juvenile romance seemed so real and so dear? If you can you are a better teacher than the average, because you can place yourself nearer to the child soul.

All children love fairies. Once they are convinced that music is the plaything of elves and gnomes and sprites, it seems to mean so much more to them. Years ago an exceedingly conventional little waltz by Streabbog (Gobbaerts) was called "The Little Fairy Waltz." We remember it particularly because it was our own first little piece. Goodness, how we loved it! Incidentally, it was one of the most extensively sold compositions ever printed. Hundreds of thousands of little fingers have danced it out on the keyboard. There was very little of anything fairy-like about it but the name. That, however, was enough.

A Schubert Issue

NEXT month THE ETUDE MUSIC MAGAZINE will present its readers with another special issue, this time devoted to the works of Franz Schubert. There will be splendid biographical articles including a character study of Schubert by the well-known composer, Felix Borowski. The great Schubert-Tausig *Marche Militaire* will be the subject of a master lesson by the noted Russian pianist, Mark Hambourg, whose previous lessons in THE ETUDE have attracted wide comment.

Are We at War?

THERE are more armored motor cars traveling the streets of America today than were on all the battlefields of Europe.

This is the report given personally to us by a representative of a bankers' detective agency.

America is apparently at war against brigades of guerrillas who are organized in a way that makes the robber barons of the Middle Ages seem like toy soldiers.

The armored cars are a present necessity.

But do we want to have their number multiplied many hundredfold in the future?

The only way to prevent this is to reduce the number of bandits and anti-Americans; and the only way to reduce these is to extinguish them or to breed fewer of them.

The truth is that America is now at war and does not realize it. The enemy is far more dangerous, far more strongly entrenched, than that which our ancestors encountered at Lexington and Valley Forge. If we are to perpetuate those ideals for which our ancestors gave their lives, the conflict can begin none too soon.

On the firing line are the teachers of America. The police, the judiciary and the penal institutions are wholly incapable of stemming the tide. Multiply them as we will, the army of the enemy is increasing far faster. Small wonder that at the great convention of the National Educational Association in Philadelphia last June, the conspicuous topic was "Moral Education;" and at the same time more attention was given to music than at any N. E. A. convention for fifty years. The main address of the convention, delivered by Dr. A. E. Winship, was a powerful oration devoted to "Music in Our Schools."

The public is beginning to realize that character education in the home, the pulpit, and in the schools, is the only solution of the great problem of fortifying the minds and souls of our youth to resist dishonesty, immorality and anarchy. Our educational systems have been remarkable in providing for the "Three R's." We have developed high degrees of accomplishment and efficiency in intellectual training. The tragic weakness of this system, which makes for brilliant minds and fragile characters, is shown by the two abnormally bright Chicago youths, Loeb and Leopold, given the advantages of great wealth, only to culminate in the most hideous crime of the era—a crime which in itself was so epochal that it shocked millions into the realization of the necessity of taking means to prevent repetitions of such outrages in the future. The problem is whether the crime was really that of the unfortunate boys or of the educational system that permitted them to get into the mental state which made such an act possible.

Our readers know that for many years we have been hammering away at this problem, by promoting the "Golden Hour" ideal—a plan for the regular study and practice of character-building in the public schools, inspired by the invaluable force of music. Music and ethics combined cannot fail to have an immense influence upon the growing mind. More and more schools are introducing the idea, in various forms.

Speakers are advocating the importance of music as an antidote for crime. Mr. Geoffrey O'Hara, among them, is giving a very stimulating address upon "Music and Murder." The public press, all over the country, and particularly the *Saturday Evening Post*, is emphasizing the need of character training in the home and in the school. We present herewith a cartoon from the *Saturday Evening Post*, in contrast with one prepared to parallel it.

MUSIC STUDY EXALTS LIFE



THE OLD-FASHIONED HOME AND HOME INFLUENCE, WITH THEIR RIGID DEMAND FOR STERLING CHARACTER BUILDING, ARE RAPIDLY VANISHING

This Picture Appeared in The Saturday Evening Post—Copyright 1926, by the Curtis Publishing Co., Philadelphia, Pa.

❧ Compare These Two Scenes ❧

The Home-centered Family inspired by the delights of Good Books, Good Magazines, Good Art, Good Music, High Ideals, Wholesome Morals and Spiritual Unity fosters no criminals. It is the obligation of every citizen to promote the interests of such homes.



HERE IS THE HOME-CENTERED FAMILY, SAFE-GUARDED BY THE FASCINATING DOMESTIC STUDY OF MUSIC, ART AND LITERATURE

AS I PEN this article, it chances to be a Sunday morning, and I am reminded that church-goers are being told for the billionth time (to make a rough estimate) that they "have done those things which they ought not to have done and have left undone those things which they ought to have done." That is true of all of us, including a few saints, is an assured fact; and the music-student is no exception to the rule.

Everyone knows that it is well to commence our good habits early in our career, at least to break ourselves of bad habits (if already contracted) before their roots are bedded in the soil of our being, become quite unbreakable. There are certain cult schools which advocate nightly self-amination—that is to say, the disciple is advised to recollect all the events of the day and overhaul his or her conduct in connection with them. The music-student, though to a lesser degree, might with advantage follow this example and give himself a periodical overhauling, not forgetting to have a pick-axe handy in order to break into smithereens his bad habits. The trouble is, however, that many of us either fail to realize the existence of such habits, or, worse still, imagine some, if not all of them, to be desirable—this latter, of course, because we cannot see ourselves as others see us; if we could, we should probably blush with humiliation rather than with pride.

It is just because I have observed a large number of these unpleasantly diverting habits, characteristics and idiosyncrasies, that I am prompted to enumerate the following "Don'ts," so that students and even fully fledged artists may be opportunely warned and may take the necessary steps before it is too late. It is true that some of my "Don'ts" may appear so obvious to a number of people that they may wonder why I mention them at all; and it so happens that there exists a curiously perverse trait in human beings, which often causes them to overlook or ignore that which most "stares them in the face." For this reason I make no apology for shouting at these singularly deaf and blind persons when they are just about to boom into the largest tree-trunk on the road of their professional career.

So now to business!

Concerning Recitals

1 DON'T MAKE your programs long; make them short. Remember that it is in one sense more tiring to listen than to perform, and that a good thing becomes bad one when unduly protracted.

2 DON'T place a classical work after a modern one: it is unfair to both works and is a historical misdemeanor!

3 DON'T sacrifice art to virtuosity, for this is nothing less than musical prostitution, born of the desire to "show off."

4 DON'T be too free with your encores; it is immodest and cheapens you in the eyes of the public.

Concerning Platform Manners

5 DON'T rush on to the platform as if you were catching a train; it is both unnecessary and undignified.

6 DON'T, when bowing to your audience, wear a perpetual and ingratiating smile; remember you are an artist and not a head-aiter.

7 DON'T look inordinately pleased at the slightest applause: it gives the impression that you have never been applauded in your life before.



CYRIL SCOTT

Don't! An Article for Budding Professionals

A Brilliantly Witty, Satirical Article, Written Expressly for THE ETUDE by the Distinguished English Composer-Pianist

CYRIL SCOTT

8 DON'T be coy with your audience: if you are young and pretty, it is irritating and superfluous, and if you are elderly it makes you look ridiculous.

9 DON'T, while performing, think either of yourself or of your audience but solely of art and its interpretation.

Concerning Tricks of Pianists

10 DON'T SNORT or breathe loudly while playing, but learn to breathe silently and correctly. Proper breathing is never accompanied by noise.

11 DON'T throw yourself about, or squirm and gyrate on the piano-stool; remember you are a pianist, and not an acrobat, a ballet-dancer nor a monkey. Remember also that the piano is not an orchestra to be conducted nor a child to be punished, but an instrument to be played.

12 DON'T, in impassioned moments, jump on the pedal with your whole foot, but keep your heels well on the ground and press the pedals silently.

13 DON'T roll yourself into a ball and put your head nearly on the keyboard, following, as it were, every movement of your fingers. The latter do not require scrutiny and your appearance is not improved by your turning yourself into a hunchback.

14 DON'T perform tricks with your mouth or your tongue, because, if you do, the audience will be so preoccupied with look-

ing at you that they will forget to listen to you.

15 DON'T prelude each item with the same chords, usually of a banal nature. Should you possess no creative talent or gift for improvisation, then do not prelude at all.

Concerning Divers Things

16 EXECUTANTS—DON'T practice so much that you practice all the music out of your souls and become automatons: remember that spontaneity is one of the greatest charms.

17 DON'T take yourselves or your achievements too seriously: self-exaltation is more than often the cause of nervousness.

18 SINGERS—DON'T forget that you are concerned with a double art—the musical and poetical combined; therefore literary culture is as important to your achievements as musical culture.

19 DON'T be (or appear to be) so preoccupied with producing your notes correctly that interpretation becomes a secondary consideration: a really great singer is not merely a glorified megaphone but an orator and actor as well.

20 DON'T ever mistake exaggeration for musical expression—true and charming expression is always produced by beauty of tone and phrase, never by distortion.

21 FEMALE SINGERS—DON'T make "catty" remarks about other singers: how can you

ever be a channel for noble sentiments if you soil your minds with jealousy and pettiness?

22 MUSICIANS IN GENERAL—DON'T be always talking or thinking "shop!" If you have only the one idea in your heads you will never be great artists, but only musical "tradesmen."

23 COMPOSERS—DON'T worry over bad criticisms: remember that work which is too easily understood is seldom worth understanding and that all individualists have been berated for their early attempts.

24 DON'T assume either that the critics or the public are a mass of fools merely because they do not understand you: even the cleverest men do not understand everything—the art of making an omelette, for instance.

25 DON'T fail to cultivate the right wisdom-attitude while you are still young and a student, for a philosophical attitude of mind is a prophylactic against most troubles.

Commentary

1 IT IS A CURIOUS fact that so few recitalists have learned the art of brevity—are they afraid of appearing mean, or what is it? Generosity is no doubt a very excellent virtue, but even generosity must be tempered with wisdom, otherwise it becomes immodest. Are we certain that people always want all the things we give them? If they do not, we are merely encumbering their closets with so many white elephants. Thus, in the case of long programs, the recitalist lavishes musical food upon his listeners which they are unable to assimilate. Instead of going home satisfied they go home suffering from a "musical indigestion." Enough is as good as a feast runs the old proverb. Not so! Enough is better than a feast; the feast may produce heart-burn.

2 The placing of a classical work after a modern one on a program is sedulously to be avoided. Recitalists are sometimes guilty of this, but those who arrange the programs of orchestral concerts more frequently are so. However fine a classical work may be, it is apt to sound thin and colorless after a modern one—provided, of course, that the latter is not merely some clap-trap salon-piece. If you honor the old Masters, treat them with fairness.

3 Virtuosity can never elevate your listeners; it can merely tickle their senses and pander to their love of sensation. The greatest artists—like Kreisler, for instance, have achieved their greatness and fame through their power to touch the heart; only second-rate performers have been "pyro-technicians!"

4 Excessive encore-giving is a particular weakness of female singers—they trip back on to the platform almost before they have tripped off; and the audience, instead of being impressed, is merely amused in the unflattering sense of that word. The man or woman who gives too freely, whether it be presents or encores, is never appreciated: he is considered a bore who is suffering from conceit.

5 Time may be money, but in this connection time is not dignity, and undue haste is quite out of place at a concert where people are enjoying themselves at their leisure. But there is a further reason why performers should not rush on to the platform: a "comic turn" is an unsuitable prelude to a serious piece of music and creates the wrong atmosphere at the outset.

6

• The Simian Accompanist



Don't be coy.

An ingratiating smile is less out of place on the lips of a woman than on those of a man, but in both cases it should be used with discretion and never be perpetual. The impression it creates is one of "toadying." The artist appears to be so

afraid he has not produced a sufficiently good impression by his performance that he tries to "make good" by the methods of captivation and only ends in appearing ridiculous.

7

This aphorism requires no comment.

The Matronly Sylph

8

IT IS A strange fact that some elderly and very corpulent female singers are in the habit of behaving as if they were sylphs, fairies or at least young maidens; this is particularly unfortunate and entirely out of place on the concert platform, for it suggests the vaudeville "show-house" rather than the concert-hall. Both age and size are consistent with a certain dignity; therefore, why seek to destroy what poise already exists?

9

Every genuine artist possesses something of the mystic in his nature; therefore it is not irrelevant to say that he who is preoccupied with the things pertaining to vanity cannot be a true and unsoiled channel for that Divine Beauty which comes from God Himself.

10

A Viennese professor from whom I once took piano lessons had a charming, soft touch and other pianistic qualities, but his playing was entirely ruined by a habit he had of snorting and groaning like a traction-engine when it climbs a hill. The traction-engine, however, is not comic, whereas the professor was distinctly so—at first; though after a short while his noises became highly irritating. There is another pianist I could mention, who has recently acquired a European reputation, and who has contracted the same distressing habit. If a person in the audience were to snort and snarl and snore while the artist was playing, the latter would at least glare at him. As for his neighbors, they would probably ask him to leave. Therefore, O, artists, do not do to others what you would not have others do to you!



Don't punish the instrument.

As for his neighbors, they would probably ask him to leave. Therefore, O, artists, do not do to others what you would not have others do to you!

NOT LONG AGO a fine and well-known vocalist went to Vienna and gave a recital after engaging a certain accompanist. The hall was packed with a fashionable audience and everybody looked forward to a great artistic treat. But they were disappointed—or rather the "treat" was of a different nature from what they had expected. This was due to "Monsieur the Accompanist." A few seconds after the singer had commenced her first song (some serious old Italian arietta) she was much surprised and extremely disconcerted to see her audience convulsed with irrepressible laughter. (It should be mentioned that she stood with her back to the accompanist.)

Her first thought flew to her appearance. Had she, perhaps, put on her dress back to front? No—all was in order. Finally she discovered that the eyes of the audience were riveted not on herself but on the gentleman at the piano. He was behaving like an emotionalized monkey. Every note he produced was accompanied by such contortions that the audience was oblivious to all else but his antics. The concert, from the singer's point of view, was a complete fiasco.



Don't rush on the platform.

A certain pianist of note, when he gets impassioned, jumps on the pedals with his whole foot, with the result that the noise of his heels resounds on the platform-boards and proves highly disturbing and unpleasant.

13

Nobody's playing is improved by contracting the chest: expanded chest gives strength and looks well; contracted chest causes weakness and looks bad. A hunchback is a subject for commiseration but not for imitation.

14

Performers should examine themselves sedulously to see whether they have acquired the bad habit of pulling faces, rolling their tongues into their cheeks, constantly blinking, screwing up their eyes or performing any other distracting tricks while playing. Numerous performers, I regret to say, are addicted to one or more of these objectionable habits. We should always remember that concerts are not given in the dark.

The Monotonous Prelude

15

FOR THE LAST thirty-odd years a pianist of renown has preluded each of the numbers on his recital programs with three chords of the dominant seventh. Why? Does he think them so ravishingly beautiful that he can never hear them suf-

ficiently often, or is he lacking in inventiveness? Whatever the cause, the effect is musically disastrous. Those who prelude at all should beware of "vain repetition."

16

An old adage runs that "practice makes perfect," and so it does, but too much practice makes "Jack a dull boy."

17

It is only advanced souls who do not take themselves seriously. This sounds like a strange statement, I am well aware, but it is true nevertheless. There is nothing so important that it cannot be joked about at the right time, and the man who can joke about himself, his art and his achievements has learnt humility. When people take themselves too seriously they are apt to become morbidly introspective and neurasthenic; moreover, they are apt to grind instead of work, with a resulting lack of spontaneity.

18

It is of the greatest importance that singers should be even more cultured than other executants, but unfortunately this is not always the case. It is, in fact, seldom the case. Yet how can singers expect to interpret poetry unless they possess a real taste for poetry? Besides, how can they select good songs to sing unless they have the necessary knowledge and culture to distinguish good verses from bad? As it is, the number of songs that vocalists will sing in spite of deplorable verses are not to be counted.

19



Don't be delighted with little applause.

It is largely owing to what I have stated above that so many singers appear to be too much occupied with their voice-production to bother sufficiently about their interpretation. If they were as fond of poetry as they are of music, this could not happen, for they would produce a perfect blending of the two arts.

20

It is only second-rate artists who resort to exaggeration. Their aim is to achieve originality of interpretation, but when all is said, they are merely swindlers. Distortion is not expression. What would we think of an orator who tried to gain his points by pulling faces? But, in the case of the orator, it is at any rate his own face which he distorts, and I suppose everybody must be allowed to do what he likes with his own face. But in the case of the executant, it is somebody else's compositions with which he takes liberties, and therein lies the difference.

Kitty, Come Here!

21

BERNARD SHAW has pointed out in his "Doctor's Dilemma" how tragic it is when a man of genius is not likewise a

man of honor. It is equally tragic when a great artist does not behave like a great soul. It behooves everybody not to be "catty," but least of all her whose calling it is to elevate others by means of art. Yet "cattiness" is so prevalent in the musical profession that only the other day I heard the remark: "X is a



Don't perform with your face.

charming girl—she is one of the very few singers who doesn't make catty remarks about other singers."

Let the unwary remember this!

22

Many musicians are apt to become boring in conversation because they seem incapable of discussing anything except music. They laugh at golfers who can talk of nothing but their "strokes," yet they "go one better" themselves. A woman once said of a celebrated violinist, since deceased: "He is adorable as long as he plays; when he stops, he is just an insufferable bore."

23

Composers should be elated when they get well "slanged," for no composition of merit can be understood in an hour by critics who have come (at times) to hate the very sound of music.

24

Nevertheless, as already said, do not imagine the critics are all fools—they are merely tired. Moreover, their criticism are perforce based on tradition. An original composer oversteps tradition; therefore how can he expect to be understood—at once?

25

The right wisdom-attitude consists in the realization that all original artists were misunderstood in their day, and hence were victims of the "mangling tooth of adverse criticism."

Self-Help Questions on Mr. Scott's Article

1. Why is it not proper to place a classical before a modern work on a program?

2. Why should repeated encore and the profuse acknowledgment of applause be avoided?

3. What are some of the bad habits of pianists, which attract attention to their "looks" instead of their music?

4. Why should the musician, for his own good, avoid jealous thoughts and "catty" remarks?

5. What is the danger in over-practicing, and in taking one's self too seriously? What is the remedy for the latter?



Remember, you are not a head-waiter.

Selling One's Service

By W. F. Gates

THERE is an axiom in business—"If you have nothing to sell, don't advertise." A corollary is, "If you have something to sell and do not advertise it, don't expect to sell it." And these statements apply as much to the one who would sell his services as to the one who would sell merchandise, as strongly to the professional musician as to the merchant and manufacturer.

It is all very well to expect the world to make a path to one's door; but it first is necessary to tell the world who lives behind that door, and what he has to sell. It is necessary to create in the mind of the public a desire for what one has to sell and the equally important feeling that you are the one of whom the public should buy it.

One way to sell goods is to have a monopoly, to have

something that no one else has—but no teacher of music can have that. What remains is for the teacher to have a plan of work and a personal manner that appeals strongly to pupil and parent. Once the pupil is secured, procure, as solid and rapid advancement, as the pupil's talent permits.

There was a day when the musician felt that advertising by the usual methods of print was beneath him; so he relied on gossip and word-of-mouth. Then he took a leaf from the book of the concert artist, after seeing that print—publicity—could be at once dignified and financially profitable. Today, the best teachers are the best advertisers.

The better artist, has better goods to sell; he advertises in a better way, and secures better results. The

same is true of the teacher. If he advertises in an undignified way, in a cheap medium, he is classified by the public as "cheap," no matter what his abilities are. If he advertises in a small way, he gets small results. He must advertise liberally in dignified mediums and in the proper location in those mediums. He must consider circulation and what it reaches. He must use mediums that go into the best families in his own territory. And he must "keep everlastingly at it."

When one has his class full, the best way to keep it full is to add to his announcement, "Names may be added to the waiting list." Then there always will be a waiting list. He has the goods; and the public has come to demand more than he can furnish. Truly a satisfactory state of affairs.

Music That Endures

By ARTHUR ELSON

IN TAKING UP the subject of this article, one is naturally forced to inquire whether there are any recognizable qualities that give permanence to certain compositions, while others have only a temporary vogue. To many people, music is merely a matter of taste—they like one piece or dislike another, without knowing why, and divide the repertoire into music that endures, in contrast with music that has to be endured, but there really are certain qualities that make the great works last through the centuries.

If we note the apt saying that "Music begins where language ends," we are at once led to the idea that music is partly a matter of expressive power. The qualities of poetry are often paralleled in music; and many comparative lists have been made, with more or less accuracy. Beethoven has been likened to Shakespeare, Bach to Milton, Wagner to Browning, Haydn and Mozart to Pope and Dryden, Schubert to the lyric poets, and so on. One may, therefore, assume that some of the standards of poetry will apply to music.

Chief among these is a control of the power of expression, the ability to say something worth while in a terse and striking way. Everyone can pick out many expressive bits of poetry, all the way from the Canterbury Knight's

"Truthe and honour, freedom and courtesie" to the stirring call of Lilia,—

"'Fight,' she cried,

'And make us what we would be, good and great.'"

Similarly, in music, one may cite dozens of examples of expressive power from the piled intensity of the "B-minor Mass" to the Motive of Fate or the Transfiguration theme. One of the first requisites for permanence, then, is a well-expressed message to the hearer. It may come in many styles, and emphasize one or more of several different qualities, all the way from the grace of Schumann's *Arabesque*, or the delicate emotion of Debussy's *Clair de Lune*, or the deep feeling of Chopin's *G-major Nocturne*, to the dramatic grandeur of a *Ninth Symphony* or of *Les Preludes*. But in every case the composer has shown the ability to express fully, and with controlled power, something that is worth while, and appeals to all of us.

The Expressive Theme

MUSIC is so intangible that the expressiveness of a theme is really a matter for psychological study. There have been many definitions of music, all the way from Wagner's "Music is truth" to Gautier's assertion that "Music is the most expensive of noises." Fétis calls it "The art of moving the emotions by combinations of sound;" but there is an intellectual as well as an emotional side to music, as the classics show.

The elements that enter into the expressiveness of a theme consist of rhythm, melody and harmony. Of these, rhythm is omnipresent. The wildest modern experimenter has not yet dared to try to do without it—and, incidentally, here's hoping that he never will. It is ingrained in humanity, and has been felt as a necessity, from the prehistoric footfalls of Pithecanthropus, if that was the gentleman's name, to the drum-strokes in the *Scherzo* of Sibelius' first symphony, or in the battle section of "Ein Keldenleben."

Melody, by itself, has not much appeal. In fact, to the musician it always affords a chance to supply mentally the harmonies that should go with it. But even in melody there is room for a wide variety of expressiveness, depending on succession of inter-

vals, variation of rhythm, imitation, balance of measures against measures, and so on. As a striking example of the effect gained by shaping a melody properly, the first theme of the *Andante* in Beethoven's "Fifth Symphony" may be cited. In that composer's note-book, which contains the themes as jotted down when they first occurred to him, that passage is comparatively commonplace. But in the symphony, with almost no changes in rhythm or harmony, its effect has been so altered that a most powerful appeal results. There is no royal road to teach the student how to improve his melodic efforts, or else music would become a matter of manufacture rather than inspiration. The teacher can only make the student try something, and then point out improvements in individual passages, as they suggest themselves. When the young composer starts "on his own," however, the Beethoven example may show him the force of Carlyle's assertion, that "Genius is a capacity for taking pains." Like many definitions, this is only a partial statement of the truth, for inspiration is needed also; but the pains are surely necessary, if anything worth while is to result.

Harmony Mathematical

HARMONY is largely a matter of mathematical perception. The vibration-rates of the different notes in a chord have a more or less simple proportion to one another and seem related in effect; so that, as Browning made Abt Vogler say,

"Out of three sounds I frame,

Not a fourth sound, but a star."

It is the ability to notice changes in the proportions of the successive chords that enables the hearer to appreciate harmony. These figures for any one chord, as the student knows, may be quite simple, even going as low as three, four, and five for the notes of the six-four inversion of any major triad. The succession of two practically unrelated chords, with wholly dissimilar notes and intervals, will therefore produce a discord, because the hearer cannot readily grasp any underlying mathematical relation between the two. Not that discords may not be occasionally of dramatic effect, but the modern radicals who rely too much upon them will produce nothing of permanent character. Not that it is easy to find two absolutely unrelated chords, for the mind will note the changes in pitch or in size of intervals, if nothing else. But a continued succession of distantly related chords will tax the brain that is accustomed to follow music by its harmonic structure, just as a too closely related series will sometimes seem commonplace.

It does not follow, however, that the simplicity or complexity of chord relations is the only factor in harmony. Variety is said to be the spice of life; then there should be varying degrees of relativity in the same work. Yet even this does not explain why some harmonies sound better than others: There again the composer stands or falls by his choice of material. The harmonies of the first *Prelude* in the "Well-Tempered Clavichord" are simple enough; but they have a haunting beauty nevertheless, of such a compelling nature that they led Gounod to express their suggestion in the well-known melody that he composed for them. Another of the many examples of strong expression by simple means is found in the side-theme of Chopin's *C-major Nocturne*. Chopin is always very expressive; but one of his most striking bits, achieved with simple means, is found in the third full measure of this section, where the three lower notes (subdominant) are held, while a simple movement in the upper voice

makes the harmony run through a dissonant major seventh (fourth degree), a more consonant minor seventh (second degree), and two positions of the subdominant triad, creating a most impassioned emotional appeal by the simplest of means. Incidentally, the sense of harmonic appreciation is what is lacking in those who are not musical; and the crudeness of many popular songs lies in their harmonic coarseness of effect.

In uniting themes and passages into larger works, the composer has many fairly definite forms at his choice. As every student of Theory knows, these range from the simplest of so-called song-forms, with contrasted periods, through the rondos, with longer or more numerous sections, to the sonata-allegro form, and the various other structures occasionally used in the large symphonic movements. In the classical times, the tonal art fully justified the saying that "Architecture is frozen music." Even in the freer compositions of recent years, one still finds the balance of sections, the contrast between different passages, and the due proportion that were so evident in the more definite forms of earlier years. Dating from earlier centuries, too, are the various contrapuntal forms, in which melody was supported by melody, or part by part, instead of by chords, though harmonies naturally resulted from the interweaving of parts. These various forms play their part in giving to music an intellectual as well as an emotional beauty.

Figure Treatment

IN ADDITION to the effect gained by the larger outlines of form, a most potent appeal to intelligent perception and enjoyment is made also by the devices known as figure treatment and development. Of the many important examples of this method of building up or embellishing a composition, one of the best is found in the first movement of Beethoven's "*Pastoral Symphony*," in which a theme of a few measures is reiterated, wholly or in part, and made to form the melodic line of the entire movement. A musical figure may be put through many changes—transposition, changing of intervals, inversion, rhythmic imitation, and so on—in a way that enables a good composer to develop his themes, as the process is called, into a musical structure of most absorbing interest. Some devotees of melodic and harmonic richness consider this method of procedure rather arbitrary; and one very eminent Wagnerian friend of the present writer once accused Brahms of "musical dressmaking;" but figure treatment and development will always remain one of music's chief charms, in spite of its being held somewhat in the background during the present modernistic search for new harmonic effects.

What have been the works that have survived, and which of the foregoing characteristics do they exhibit? One might fill a history of music in answering this question; but a brief survey will fulfill the purpose of this article.

Passing over the few relics of ancient music, the Gregorian epoch, the music of Charlemagne's time, and the comparatively simple songs of the Troubadours and Minnesingers, which are mostly curiosities at present, one comes first to the contrapuntal schools. The music of these schools has been largely shelved, but enough of it remains in vogue to merit attention. At the very outset the student finds a famous composition from England—the so-called six-men's song entitled "Sumer is icumen in," dating from the year 1215. This is

really a four-part canon, with two voices singing a bass accompaniment. The most noticeable quality of this song is the remarkable freshness and beauty of its melody. Of course the skill with which it is blended into a whole when taken up by the parts in turn, and carried through, as in a long four-part round, is most noticeable. Many other compositions of that time and later will show the same skill without the terse and clean-cut melodic beauty; for which reason no one cares to exhume them from the libraries where they lie buried. But there must have been many effective compositions in England at that time, as is proven by the writings of the Frenchman, Jean de Muris, who stated in 1325 that the composers of his day were falling below the high standards set by the English, and losing their effective directness of expression. In music, no less than in literature, brevity is the soul of wit; and composers who have little of interest to say, and who spin that little out in whatever happens to be the approved technical method of composition at the time, will not achieve any permanent vogue.

When England Led

ENGLAND still retained its prominence in the time of Dunstable, who lived while the early continental schools were developing. Then came the days of Flemish leadership, under Okeghem, who held high positions, but nevertheless made music a matter of arbitrary rules, using technical mastery to make puzzle canons, or to cause the setting of such dry subjects as the Genealogy of Christ. It is not surprising that this school did not last, that when Josquin de Pres brought back inspiration as a criterion, Luther could say of him, "Josquin rules the notes, while others are ruled by them."

Palestrina and Di Lasso represent the culmination of the contrapuntal schools; but their works are not by any means confined to set standards, like those of Okeghem's school. When they wished to write in the harmonic style, they did so. Churchgoers are all familiar with the beautiful "Alleluia" of Palestrina, for example, which seems harmonic in spite of its part-writing; while such a song as Di Lasso's "Mon coeur se recommande a vous," is entirely and freshly modern in style. It should be true now, as it was then, that the real composer will write good music, independently of what may be the technical fashion of composing at the time. He should have something to say that is worth saying and should say it with all his might. If his message is worth while, posterity will recognize its value. As an instance of this the student should examine the Fitzwilliam collection of virginal music. The virginal, popular in the Shakespearean epoch, was a box-like predecessor of the spinet, with a compass of not more than three or four octaves and with the light tone that one would expect of an instrument that could be picked up at will and carried from room to room. Yet the early Elizabethan composers wrote such expressive music for it that their works really demand the resources of the modern piano.

With the advent of the harmonic style, in 1600 and later, there was much that was experimental at first. The Italian violinists, such as Corelli, Tartini, and their pupils, led the way to the necessary control of expression, while the two Scarlattis and others developed opera and harpsichord music. Then the leadership passed to Handel and Bach, in Germany. Much of the music of Alessandro Scarlatti, like some of Handel's, is kept in partial obscurity, because the archaic form of the early

operas prevents their revival. But music of value will survive, despite handicaps, and the Scarlatti arias, no less than Handel's famous *Largo* (from "Xerxes," originally) or "Lascia ch' io Piango," will show, to alter the saying, that you cannot keep a good tune down.

The works of the great composers are too familiar to need any detailed description. In classical times the blending of intellect and emotion, best expressed in the well-defined but plastic sonata-allegro form, showed itself in the expressive fluency of Haydn and Mozart, the dramatic power of Beethoven, the melodic feeling of Schubert, the enthusiasm of Schumann, the inimitable grace of Mendelssohn, and the quiet intensity of Brahms. Then Rubinstein and Tchaikowsky led Russia to fame, while other countries developed other leaders.

The Classic Blend

WHICH OF this music wears best? To the writer, a long course of hearing and looking through the classics seems to show that the music showing its full share of the intellectual side seems to last longer in its effect than that which relies more on emotion. But this is set forth rather as a personal opinion than as a general truth. If one finds that the emotional qualities of Schubert lose power on repetition when compared with the grandeur of Beethoven, or if the richness of Tchaikowsky becomes cloying while the more formal shapeliness of Brahms keeps its effect, another hearer might find the reverse true in both cases. But there must always be some blend of the intellectual, as expressed in structure or design, with the emotional in order to give the music any permanence.

No less a modernist than Cyril Scott, admitted the necessity of present-day composers using some scheme or plan to replace the earlier forms that are now strictly followed. The transition, of course, came through the introduction of the symphonic poem, which had its origin in the program symphony of Berlioz, and was brought to its climax by Liszt and Strauss. Beethoven no doubt foreshadowed it in his *Ninth Symphony*, which made him say that all his previous work was as nothing to what he meant to plan afterwards.

If the symphonic poems are not based on one definite design, each will have its own structure, showing a balance of various sections and a judicious contrast between them. The program element (making the music tell a definite story) adds an interest of its own, that compensates for the lack of strict form; but even in such works as "Til Eulenspiegel," depicting the adventures of the famous mediaeval hero-rascal of that name, the recurrence of themes and passages gives the work a tonal design that is the reverse of formless.

Opera seems to need a style of its own, that not even the greatest of composers can necessarily achieve, though some have done so. Here emotional expression is more in the foreground—feeling, sentiment, passion, and intensity, rather than any highbrow methods. Wagner brought intellect to it, in the shape of guiding motives that could be built up into great orchestral *scenas*. But it was matter rather than manner that made his operas great, for he could write themes of tremendous power, which his imitators have not been able to equal. Opera must have something almost crude, tawdry, and blaring in effect to achieve what audiences expect in the way of dramatic power. The trumpet fanfares of the march in "Aida," for example, will always be far more popular and achieve far more numerous performances than the more involved and less dramatic measures of the same composer's "Falstaff."

The Search for Harmonies

MODERNISM, as arising from Satie's unusual effects, and from Debussy's whole-tone scale ideas, has developed into a search for new harmonies. As such, it is of course largely experimental, so that many works, now hailed with applause by large audiences and over-appreciative reviewers, achieve only a few performances before being shelved. In so far as the search for new harmonic effects are used to replace real inspiration, instead of as an adjunct to it, the resulting productions are bound to fail. But as Josquin succeeded Ockeghem, so it is not impossible for a composer of the first rank to arise at present and to show a mastery of modern effects. At present, too many are ruled by the notes and have not the genius necessary to control them. Even if we are to have a school in which melody is relegated to the background, we need masters of that school rather than experimenters. If composition is to be nothing more than an attempt to find unusual effects, the present writer has often suggested an easy method for doing this. Let the would-be composer seat himself at the piano, with a recording device at hand. Then, with closed eyes, he may attack the keyboard at will, using a due sense of rhythm and variety of effect and finishing the work with some customary cadence. The result may be wilder than the "Wild Man's Dance," but many will acclaim it as an advanced modern work. This is not meant as a slur at the excellent qualities shown by numerous recent compositions, but is intended to show that the really great composer is a master of his effects and does not need to feel his way, just as the really great actor is he who is not swayed by the emotion of his part but creates his effects with cool precision.

The qualities that have made music last, from other schools and other days, may therefore be summed up as an interesting variety of rhythm, a control and conciseness in melodic expression that avoids any effect of rambling or diffuseness; a variety and depth of harmonic expression, and a proper use of form or design. These are what the composer should always strive for, without letting himself be limited by the special methods of whatever school or style may be in vogue at the time.

Self-Test Questions on Mr. Elson's Article

1. What is a chief standard of poetry applying also to music?
2. How is Harmony mathematical?
3. What musical device does Beethoven use effectively in the first movement of his "Pastoral Symphony?"
4. How does "Sumer is icumen in" hold an unique place in musical history?
5. What particular blend is made in the classic type of music?

Safe and Sane Memorizing

By Lucille Pratt Gunter

SOME seem to have a natural ability for memorizing. In fact it is done with no conscious effort. But for others it is the most difficult part of musical study.

In memorizing we are shaping a mental picture that we want to be able to rely upon at all times. The idea is always to present the same mental picture in exactly the same way. The more correctly we do this, the more quickly will our task be accomplished for any one thing done over and over becomes a habit. If the memory performs by force of habit, we are given a clear field in which to think of interpretation and musical rendition.

Taking a small phrase or section at a time is the easiest and quickest way, as a small idea is more accurately repeated as to fingering, notes, rhythm, phrasing and pedaling.

"Daddy's" Musical Family

By Sidney Bushell

THE problem of giving the children a proper start in small towns and in places where there is no qualified music teacher, is an acute one.

The description of an attempted solution of the difficulty which has come to the writer's attention, may be of interest, possibly an inspiration, to others.

With the musical education of his children (as yet in the kindergarten stage), in prospect, the father, with a view to acquiring for himself a thorough theoretical grounding, invested some ill-spaced dollars and many hard-won leisure hours, upon a certain widely advertised music course which he has now successfully completed.

The next step was to contrive a method whereby the knowledge thus gained might be passed on to the children and so enable them to receive efficient instruction right in their own home.

A large blackboard was procured, upon which four sets of "five lines" were permanently scored. This board has been secured to the wall in a corner of the "music room" by two hinges. At the two sides, and as close to the edges as possible, two legs, also hinged, have been attached to the board. These are hung, and blocked in such a manner, that when the board is let down they swing out at an angle to rest against the wall where it joins the floor. Thus, when the board is not in active use for tuition purposes it is transformed into a very handy work table. When in position for lessons it is held securely in place by an ordinary screen door spring appropriately adjusted.

By this blackboard method it has been found very practicable to give satisfactory instruction in elementary fundamentals.

The lessons comprise talks upon the different clefs, how to recognize and name them; names of lines and spaces; ledger lines and the reasons for their employment; the different values of the various notes; "accidentals," their shape and uses, the formation of scales, etc. The building up of common triads and afterwards locating and sounding them on the piano the children have found very interesting. They can readily distinguish between a major and minor triad by the sound. On one occasion during an ear test of this description the tutor played the chord of the dominant seventh, with the usual query:

"Is that major or minor?"

There was silence for a few seconds while the chord was being mentally dissected, then came the answer, in a confident voice, "It's major, but there's minor in it!"

Another splendid feature of this idea is, that during a lesson the children may be called upon at any time to demonstrate their knowledge upon the board.

One very useful lesson in reading, where the instructor writes notes of differing values, anywhere about the clefs, the children calling them out as written. One calls the note by its name value, another follows with its position on the staff, thus: "Half-note."

"Half-note on E," and so forth.

In another lesson the tutor writes a number of different notes in a straight line and the pupils are required to sing "lah" to each note, simultaneously marking its duration by clapping hands the required number of beats. The introduction of any sort of action into the lessons is very pleasing to them. They were taught the value of a dotted quarter by being told to march to this rhythm, taking a *hop* on the dotted note:



If left to their own devices when the father is absent these children frequently conduct their own music class among themselves, the eldest assuming the duties of tutor. This in itself has the educational value of fixing in their minds details already grasped, and in its own peculiar way develops initiative and originality.

In this family, also, they have inaugurated what they term "singing grace." That is, at the termination of a meal, when all are present, they sing the doxology to a tune which has been taught them, via the blackboard during recent lessons. They endeavor to learn a new tune every week.

This opens up yet another possibility for the blackboard method as outlined here—the teaching of sight singing.

Already it is noteworthy how well the children mentioned in this article, none over six years of age, can hold a melody, maybe learned only a short while ago, against a strong counterpoint.

Variety in Recitals

By Edith Josephine Benson

TO AVOID monotony in recitals of easy piano music, the teacher must use every type of composition that belongs on programs of advanced music except, perhaps, that which contains thematic development. The foundation of variety is in the selection and arrangement of descriptive, emotional and dance solos.

The opening and closing numbers are no more important than the main part of the program, for the last-named can easily become monotonous. The first number may be a simple piece given by a very little child who plays excellently, or it may be a composition advanced enough to hold the interest over the next few easy pieces. Duets may begin or end the program; but their greatest usefulness is in breaking the continuity of solos. Duets for players of equal ability should be used sparingly because they are not very interesting.

Vocal and ensemble numbers are effective if the teacher knows how to do the training, but good vocal solos for children are not numerous. The name of the child accompanist should be printed.

The writer has sometimes arranged groups according to the idea set forth. One group of duets was entitled *Folk Melodies*, (a) French, (b) Dutch, (c) Russian, (d) Irish, each duet played by different pupils. The selections of another group, *Three Chorales*, were also played likewise by different pupils. The first part of a June program was called *The Music of Summer*, in which Mrs. H. H. A. Beach's charming *Summer Dreams* were used with explanatory notes by a pupil, and the second part of the same program was called *The Music of Childhood*. The writer has learned that duets and vocal numbers are most needed in the main part of the program.

"A trashy piece of work, which a world-renowned soloist may present with impunity or even with profit, will leave the audience of ever so good an upstairs cold,

while a great work is often more satisfying to the pure musician in the latter's hands, because the interpreter's personality does not obtrude itself unduly."—ERIC.

Solving Rhythmical Riddles

By LESLIE FAIRCHILD

EVERYONE RESPONDS in some degree to a rhythmic stimulus. It seems to be instinctive in man. The body does its best to conform with a rhythmic impulse, yet one may easily respond to the power of rhythm and still be unable to create it. There is a vast difference between keeping time and beating time.

Modern rhythms are so complicated that the student has great difficulty in mastering them. However, with a knowledge of a few simple principles and the use of common arithmetic, there are no rhythmical combinations that cannot be understood and mastered by the student.

To play rhythmically one does not have to possess any special inborn gift "feeling." All that is required is a spark of common sense and the willingness to count aloud. "Trust no measure that you cannot count aloud," should be the slogan of every student who desires to acquire a rhythmic consciousness.

Metronome

Do not hesitate to use a metronome. Regardless of what has been said about it, you will always find it a most efficient and faithful friend to assist you over the uncertain places. Seek its aid on all difficult passages. If you cannot count aloud with the aid of the metronome, it is positive proof that you are not playing in time.

Accents

Properly located accents are the means of giving a composition its rhythmic living. With two or three beats to the measure, the accent falls naturally on the first beat. Where there are four beats to the measure, the accents are on the first and third which is called the primary accent, and on the second and fourth which is called the secondary accent. In the case of six beats to the measure, this secondary accent comes on the fourth beat. Primary accents are always played with more force than secondary accents. For example:

Ex. 1

Primary Secondary

Should these normal accents be shifted to other parts of the measure, the rhythm becomes syncopated.

Sub-Divisions

The whole secret in solving a difficult rhythmical problem is to know how to count the sub-divisions in the measures. In this way are the most complicated passages easily understood and mastered. A measure in a composition is similar to an inch on a rule or scale; it has its many divisions and sub-divisions of halves, quarters, eighths, sixteenths, thirty-seconds and sixty-fourths. So, in considering a complicated rhythmical problem, we simply find the smallest unit in the measure and use it as a basis on which to count the entire group of notes in the measure. This method will be explained more in detail in the examples that are to follow.

An Inexcusable Fault

Ethel Newcomb relates that one of Leschetizky's assistants declared that no American knew the value of the short note following a dotted note, and she never knew an American who could give the short note its exact value in relation to the notes around it. "In all my studies with Leschetizky," said Miss Newcomb, "and in all my experiences in taking pupils from him and hearing others' lessons, I do

not think there was any technical point that gave him so much trouble and annoyance as this one of the real value of the short note; a sixteenth after a dotted eighth, for instance, coming before an accent. There seems to be no end of difficulty in this little motive."

No matter how absurd this may seem, it is really a common fault among students and can be entirely eliminated if given a little consideration and thought. Let us consider the following example.

Ex. 2

Count... 1 2 3 4 1 2 3 4 etc.

The smallest unit to count in this measure is a sixteenth note. Since it will take four sixteenth notes to equal one quarter note or one beat of the measure, we count four to each group. This, you can readily see, will do away entirely with any uncertainty of the rhythm and will give to each note its just value. Another way is to conceive the sixteenth note as

being a grace note and connect it closely with the note that follows it. *Harp Tones*, by George L. Spaulding, is a good example of this sort of rhythm and the student is also advised to play scales in similar rhythms such as:

Ex. 3

A etc. B etc.

Irregular Rhythms

Another problem which seems most disconcerting to the student is the ability to play correctly such irregular rhythms as two against three or three against four.

I know that students have been advised to practice diligently with each hand alone and then put them together, but this method hardly simplifies matters. In the first place, two against three is more easily visualized if the teacher will connect up the two interior notes as shown in the illustration at "B."

Ex. 4

A B etc.

Now then, if the student will count the sub-divisions of this interesting little figure, it will assist greatly in smoothing out the difficult rhythmical situation.

If you will follow closely the analytical example given below you will readily understand the method of sub-dividing any irregular group and will be able to master its rhythm. For example:

Ex. 5

R.H. L.H.

Here we have three notes in the right hand against two in the left. Making a fraction of it gives us

right hand..... 3 notes

left hand..... 2 notes

Now then, inverting the fraction gives us $2/3$, which shows us that each note in the right hand must receive two beats, while each note in the left hand must receive three beats. If we multiply the two numbers together it gives us the exact number of counts used in working out the problem. The completed problem becomes:

Ex. 6

Counts 2 3 4 5 6

Should the example be four against three or five against four, or some such arrangement, the solution is the same.

Ex. 7

Counts 2 3 4 5 6 7 8 9 10 11 12

The student might practice scales to advantage in these irregular rhythms, such as:

Ex. 8

A etc. B etc.

Every thorough musician should be able to play these scales.

The student will find a good example of a study of two against three in the posthumous Chopin's *Study*, No. 2:

Ex. 9



MR. LESLIE FAIRCHILD

Mr. Fairchild one of the younger school of writers for "The Etude Music Magazine," is a mechanical expert who in recent years has seriously been devoting much of his time to Music. He is a pupil of Percy Grainger.

Tempo Rubato

IN THE FIRST part of this article we have considered only the mathematical side of rhythm. There is, however, a more emotional, artistic and subtle side known as *tempo rubato*, a term over which the minds of many musicians are greatly befuddled.

Apart from the brief notes to be found in lexicons, only a few authorities have written anything upon the subject. Perhaps Paderewski's article on the subject is one of the best.

There seems to be some controversy over the meaning of the word "*rubato*," which is the past participle of the Italian verb "*rubare*," which is derived from the Latin "*reperere*"—to steal. Now we will not deal with the whys and wherefores of how or how not this word should be interpreted for musical purposes, but will give the general accepted uses of it. Perhaps a more fitting name would be "flexible rhythm" instead of *tempo rubato*.

The Metronome's Enemy

TEMPO RUBATO is the greatest enemy of the metronome, but when we have thoroughly mastered the use of this mechanical timekeeper we can turn to one which is more human and that one is the heart. When one is emotionally excited the heart does not beat with exacting regularity. Now if music is to be emotional it cannot possibly be played with clock-work precision, so *tempo rubato* is used. This simply means that there is more or less slackening or quickening of the rate of movement. This is a potent factor in playing music of an emotional character

as it tends to lend variety, infuses life into it, emphasizes the expression—in fact it really idealizes the rhythm. Of course there are many dangers of exaggeration and its artistic use will depend upon the musician's musical background, culture, knowledge of the various styles and a fine sense of rhythmic balance.

Malwine Bree, who was an assistant to Leschetizky, gives some splendid advice regarding variations in tempo. "There is no composition which is played in a uniform tempo from beginning to end. Even in exercises this is allowed only in those practiced solely for finger dexterity. In the performance of other études, taste in style is by no means excluded, although in them its expression devolves chiefly on dynamic changes.

The changes in tempo must be so delicately graded that the hearer notices neither their beginning nor their end; otherwise the performance would sound "choppy." Thus, in a *ritardando*, calculate the gradual diminution of speed exactly, so that the end may not drag; and conversely in an *accelerando*, that one may not get going altogether too fast. In a *ritenuto*, moreover, many play the final tone a trifle faster, which abbreviates the *ritenuto* and gives the hearer a feeling of disappointment. Where an *allegretto* follows, it should quite often not be taken literally at the very outset, but the former tempo should be led up to gradually—beginning the reprise of the theme like an improvisation, for instance. Thus in the course of one or two measures, one would regain the original tempo.

Liszt's Figurative Teaching

ALMOST ANYONE can learn to play like a sewing machine but when it comes to the fine, delicate variations in rhythm it requires real musical talent. Liszt once gave an idea of *tempo rubato* to one of his pupils. "Look at those trees," said he, "the leaves and the small twigs are dancing about freely, but the large branches move but little, while the trunks are not swaying at all! Let that be your *rubato*."

Primitive Rhythms

WE OFTEN think of primitive music as being quite simple in its construction whereas a little study of the subject will convince one that the reverse of this is true in so far as rhythm is concerned. Many seem to think that what is called irregular barrings (that is, every measure in a composition being given a different rhythm such as 3-4, 4-4, 6-8, 2-4, etc.), is a distinctive and original touch when in reality it was used by the North American Indians and the Blacks of Africa. So you see the moderns are not looking half so far into the future as they are into the past for material to work with. In the North American Indian music one may hear the drum beats played in 2-4 time and the song in 3-4 time or the beats in 5-8 time against a melody in 3-4 time or the song may be sung to a rapid tremolo beating of the drum; the beats governing the bodily movements while the song voices the emotion of the appeal. One may often hear three rhythms,

two of them contesting, sometimes with syncopation yet resulting in a well built whole.

Rhythmic Phenomena

THERE IS RHYTHM in all cosmic recurrence. In the heavens above the planets revolve around their suns in an exact measure. On earth the tides rise and fall with rhythmic regularity and the seasons return at regular intervals—plant life also follows the same rhythmic course. Rhythm has become wrought in the very organism of man and as B. S. Talmeier, M.D., writing in one of the medical journals, says: "General rhythm marks all physical and spiritual manifestations of life. There is rhythm in all bodily movements. All functions work in rhythm, the cyclic actions occurring in a rhythmic series. The structural arrangement of matter is in harmony with rhythm. We are, hence, rhythmical in our life habits. Rhythm underlies all art. Rhythm forms the basis of music, poetry, representative art and dancing." Thus rhythm becomes quite a problem aside from its use in music.

Five Test Questions to Mr. Fairchild's Article

1. How may a student acquire a rhythmic consciousness?
2. What is one of the most common rhythmic faults?
3. What advantage is there in counting the sub-divisions?
4. In what way do accents affect rhythm?
5. (a) What are primary accents? (b) Secondary accents?

How to Improve Your Sight Reading

By Grace May Stutsman

ONE of America's foremost musicians recently remarked that "sight-readers were born, not made." In other words, the instinct for grasping quickly large groups of notes and the ability to transform them into sound, while at the same time mentally seizing another group ahead, was to his mind a God-given gift. This is no doubt true; but it is also true that sight-readers can be manufactured up to a certain point by systematic application to the problem. There are at least three contributing factors:

- Absolute familiarity with the keyboard;
- Keeness of pitch perception;
- Concentration.

Keyboard. Does a student "fumble" for his keys? If so, tie a handkerchief lightly over his eyes and have him locate the notes as dictated by you. Teach him the use of the groups of two and three black keys with reference to the white keys. Many students do not know how to use the sense of touch at all, especially beginners.

At first it is well to place the student's right hand on the keys, telling him his thumb is on middle C. Then ask him to locate E', G', F', E', F', D', C'. Other combinations should also be given. Try to make them tuneful as well as rhythmic. It is more interesting. After a drill with the right hand, the left hand should be taken with thumb on small G, and the drill repeated, after which both hands together should be done.


Next, start from the beginning, right hand alone, but have the student locate the position himself, thumb on middle C. Dictate: C', G', C'', B', C'', A', G', E', F', D', G', G', C'. Repeat with left hand, first finding the position with the left thumb on small G. Then both hands together. Other combinations should also be given for this.

The third step is to find intervals at dictation. By this time the student should have mastered key location, although the drills may have extended over a period of several weeks.

The intervals should cover the range of all major and minor thirds and sixths, as well as all perfect and imperfect fourths and fifths. If the student is too young to understand the meaning of minor and imperfect, confine yourself to major intervals. Even the youngest can, with a little practice, recognize 3rds, 4ths, 5ths, and octaves. These will do for a starter. The age of the student will also determine whether or not he can do them both hands together.

The fourth step applies to older students alone, and consists of locating triads and chords, both major and

minor, as dictated by the teacher, i. e., major triad on G'; major triad on A'; minor chord on G'; minor triad on F'; major chord on D'; major chord on C'. Repeat for left hand an octave lower.

Fifth step: Play any scale called for, both hands together, three octaves up and back at a speed of not less than 50=  in 4/4 time. Play any called-for arpeggio in root position and inversions at the same speed.

The student is now ready for drills without the use of the handkerchief.

Keeness of perception. For practice in keeness of perception turn to page 3 of the *Preparatory Exercises*, by Schmitt, Op. 16. Have the student watch the page while you play with the right hand alone Exercise 3, altering at least one note in the exercise, or in some way playing it wrongly. Make him tell the mistake. If he fails at the first attempt, play it a second time, exactly as at first. If he continues to fail, play it as written and see if he can tell you correctly. Strange as it may seem, the student will sense the mistake at this third trial, through hearing the exercise played correctly. If he does not, then go over it with him very slowly, pointing to each note as played, and when the mistake occurs let him hear the correction immediately.

Exercises 3, 4, 5, 6 are excellent for drill in thirds (broken). Exercises 7 to 16, inclusive, are good for other broken intervals. Always make at least one error, and more if you think the student can detect them.

On pages 9 to 11 will be found exercises in thirds which can be altered to suit the student's grade of ability, and on page 13, Exercises 178 and 182 should be played both hands together for at least four measures, with the same mistake in each hand. Then take Nos. 184 and 186, making mistakes in alternate hands. The value of this particular form of exercise cannot be over-estimated. Other material more conveniently at hand may be substituted for Schmitt, but it must, of necessity, be along the same simple lines as Schmitt.

Concentration. Concentration may be developed in a variety of ways, but there is space to mention but one or two.

First: Have the student listen while you play a major scale, carefully matching the tones. Ask him if he noticed any accent in the scale. If he did, play it again and have him be prepared to tell where it occurred; if he did not, proceed to the next step.

Play the scale again and accent the dominant ascending, and match the tones descending. Ask if he noticed

the accent and where it occurred. Repeat the same scale accenting the mediant and dominant ascending, tones matched descending. The student to tell where the accents occur. Proceed along these lines, inventing your own combinations.

The next step is to dictate to the student problems similar to these:

- (a) With both hands play the scale of G major up and back three octaves, with accented fifth ascending and no accent descending.
- (b) Play the scale of F major with second and fifth accented ascending, no accents descending.
- (c) Play the harmonic A minor scale up and back two octaves, with third and fifth accented ascending and fifth only accented in descending.

The last step. Secure some simple pieces of not too complicated rhythms, with nothing but single notes for each hand to play. Folk songs are so arranged, both by Dilliar and Quail, and by Henry Goodrich, while Christian Schafer has an entire set of four books especially for sight reading. Turn to the simplest of the pieces and lightly draw a pencil line exactly between the two clefs, as though you were about to establish a permanent line for middle C. Instruct the student to concentrate on that line, but play what he can see above and below, each hand alone. Perhaps at first he will not be able to do a thing correctly. When the first trial is complete, have him close his eyes for 60 seconds, then try again, finally playing both hands together. It may be weeks before he is able to put both hands together, but however long may be the period of drill, discouragement should never be allowed to enter the competition.

If the Schafer books are used, it is quite simple to draw the pencil line, as there are no marks of expression to distract the eye. As he becomes proficient cease the use of the line, but have him continue to focus on that part of the score, imagining the line to be there. When he can do this he is ready to undertake tunes in which occur intervals and triads. Thus he will gradually come to read the more complicated scores. On no account during this work should the student be allowed to look at the keyboard. "Eyes ahead," is the slogan throughout.

As has been stated above, these are only suggestions which are to be augmented and enlarged upon by the teacher, as space forbids an exhaustive treatment of the subject; but if both teacher and student will exercise perseverance and patience, a marked improvement should be observed in a comparatively short time.

Can I Develop Absolute Pitch?

By the Well-Known English Writer on Musical Subjects

CLEMENT ANTROBUS HARRIS

SOME FOUR times a day, for six days of the week, during about forty weeks in the year, the professional student of music returns to his instrument, after having left it long enough to have forgotten the pitch of the last note played (unless he has a natural ear for absolute pitch); to have broken the sense of distance between the position of the player's hand when in repose, and that of any given note on the keyboard or fingerboard, and to have dispelled the sense of the pace at which the metronome was going. Add forty-odd occasions when the same thing happens, and this makes a *thousand times a year* that he has missed a golden opportunity for acquiring a sense of absolute pitch; the power to play without looking at the fingers, and an absolute sense of place—all faculties of inestimable value to the artist whose medium is sound.

Absolute Pitch Unnecessary

IT MAY BE admitted at once that a sense of absolute pitch is not necessary even to the most advanced musician, though most of the great composers, Mozart especially, possessed it in a marked degree. Some are said to have been without it, and rumor denies it to one of the most eminent living music-makers. Some years ago a very interesting experiment was carried out at the Royal Academy of Music in London to determine the percentage of students who could at once and accurately name, blindfolded, any note played or sung. The result showed that *one in seven* possessed the gift.

Of the general public, of course, the proportion would be much smaller. In a town of three thousand inhabitants I myself came across three persons who could name a note in this way; and in a town of five thousand, five persons. But there were probably many more who made no public use of the faculty and may not even have known they possessed it!

It is, indeed, quite possible to have an extraordinarily acute sense of the pitch of sounds, yet little or no soul for music itself, but a student of this type does not do nearly so well as others apparently less gifted.

Pitch Discrimination Valuable

BUT THOUGH an exact sense of the acuteness or gravity of a given sound, apart from its relation to other sounds, is not necessary to the musician, an *approximation* to this faculty is of the highest value—one might almost say, indispensable. Indeed it is expected in the most elementary spheres of musical activity! For instance, anyone able to sing at all is expected to have it in his power to start a hymn tune at a mission meeting, or a song at a picnic without having an instrument to give him the first note! He may not hit the exact key, but is expected to get sufficiently near it to enable the piece to be sung.

Latent Sense of Absolute Pitch

NOW WHILE there are, as we have seen, a few who possess an ear for "absolute pitch" by nature, and a few who are "tone-deaf" and had better not attempt to be musicians at all, there are a vast number—the great majority of mankind—who are between the two. They have the raw material for a sense of pitch which, without training, is of hardly any use at all, and scarcely perceptible, but which with training will become invaluable. It is not only that one will be able to start a tune when there is no instrument on which to



MOZART BEFORE EMPRESS MARIA THERESA

Mozart was regarded as one of the most precocious examples of absolute pitch and musical memory

sound the first note, but one's whole critical faculty and musicianship will be improved.

Difficulties

THOSE who would acquire this faculty are beset with one great difficulty: that is, as soon as a note whose pitch they know has been sounded, the opportunity for training in absolute pitch is gone! Thereafter any guess at a note will be influenced by the note they have heard, and will be an exercise in the perception of relative pitch only. It follows that the few moments spent at the piano or other keyed instrument *before sounding a note* offer a golden opportunity for mental training which it is folly to throw away.

As stringed instruments and the voice are almost invariably tuned or accompanied by a piano the opportunity is open practically to all musical scholars. The chief uses to which it can be put may be arranged under four heads:

Use I. Testing Conception of Sound

ON FIRST sitting at the piano or organ think of some note, and the particular octave in which it lies; mentally weigh or sense it; sing it; then test your guess by sounding it. If you find yourself wide of the mark, try thinking of some melody very familiar to you which begins with the note required: thus, if the note is A imagine yourself just beginning *The Old Hundredth Tune* which is generally set in that key. It must be pointed out, however that this test is not quite as

reliable as might be thought, since the sensation in the throat gives the singer some idea of the pitch of the sound he is singing, from knowing the compass of his own voice, and whether the note is high or low in it.

A vocal student is often able to pitch a sound with remarkable accuracy if he can *sing* it, but guesses wide of the mark when asked to name a note sounded on an instrument. The form of the exercise should therefore be varied as much as possible.

Use II. Testing Perception of Sound

THE METHOD of training just explained develops accuracy in the conception of sound, that is, the power to call up or create a mental "vibration"—I suppose one must not say "vision"—of a sound not physically in existence. This is the highest function of the "mental ear." But, as testing it involves singing, it should, for the reasons just given, be alternated with exercises in the recognition of pitches.

That is, after a note has been sounded and a period of silence has elapsed long enough to make sure that there is nothing by which to measure the pitch, name the note which has been struck.

Pitch Tests

ANOTHER test is to approach the instrument with the eyes shut; play a note and guess what it is before looking at it. Having tested the correctness of your guess, close your eyes again, turn

round once or twice, and then play two notes, one with each hand. If you cannot identify them, try to determine the interval between them. This however, is an exercise in *relative* pitch.

In some old pianos there is no board underneath the keys; their underside is open to the floor where black and white keys all look alike. In such instruments the hand may be placed underneath the keyboard, far back, beyond the pivots, and notes played by pressing the underside of the key upward. If the lid is down you will not be able to see what note you are playing; though you will know its position roughly. The perception exercise may therefore be varied in this way.

For testing the sense of *relative* pitch, pianos of this kind are particularly useful, since in playing two notes one has much less idea how far they are apart than when doing so by the ordinary method.

These tests may be largely supplemented by carrying about a chromatic pitch-pipe or listening to the countless musical sounds of definite pitch in nature—the buzz of bees, the lowing of cows, the creaking of a gate, the whir of the wind across a taut elastic—by means of which you may test your sense of pitch.

Use III. Acquiring the Sense of "Place"

JUST as before singing a note one must acquire a *sense* of its pitch, so, before playing a note, one must have a *sense* of its whereabouts. It will not do to look at the hands. It is impossible to read an intricate score and look at one's fingers at the same time. Even if the piece is played from memory, it is impossible to look at both hands while they make a wide skip in opposite directions.

Many, if not most, failures in sight-playing come not from inability to read, but inability to read and play at the same time. This is due to faulty teaching in the early stages: the student should have been taught to play from the first lesson without looking at his fingers. But let not such an one be discouraged. The existence of a sense of direction and distance apart from sight is one of the most extraordinary facts in the animal kingdom. It is most astounding, perhaps, in the case of birds and bees, but we humans possess it also. There are blind organists who will give after only a brief acquaintance with the instrument a two-hour recital on an organ of four or five manuals, a pedal-board, fifty stops and innumerable accessories, and play hardly a wrong note or commit a single error in registration!

Sense of Place

THE sense of *place*, like that of pitch, may be said to have both "absolute" and "relative" qualities—at least as applied to the pianoforte keyboard. The latter is in operation wherever the performer is playing without seeing the keyboard, and can be utilized at any time, and therefore does not concern us here. By an "absolute" sense of place I mean the ability to sit at the piano with the lid shut, close one's eyes, raise the lid, mentally select a note, and play it without looking for it. Before opening his eyes the student should endeavor to determine by the sound whether he has played the intended note or not. The test will then have a double value—the training of the sense of both sound and location.

If the results are at first discouraging, the test may be modified by leaving the lid open; looking well at the note to be

played, putting one's hands behind one's back; then closing the eyes and striking the key.

Pitch and Place of Chords

AS COMPETENCE is gained, the exercise should be extended to chords, first with one hand at a time (both hands being exercised equally) and then both together.

As with the single note, the player should not look to see whether he has played the chord aimed at till he has first come to a decision on the point from the sound only. In some cases this will be quite easy. If the chord he determined on was a concord and the chord he has played a discord he will at once know that he has failed.

Is he then to open his eyes? By no means! To do so at this point would be to throw away a valuable opportunity! He knows what he has not played; now let him determine, without looking, what he has played. Then and then only let him look. Thus will he be training the sense of place and pitch at the same time!

But it may be that he has played a chord exactly like the one he intended, but at

a slightly different pitch, for instance, a chord of E flat major instead of D flat major. As the relative position of the black and white notes is identical such a mistake may easily occur. In determining whether he has played the test correctly, therefore, he must be guided not only by the general effect or character of the sounds, but also by their acuteness or gravity—to use once again the scientific terms regarding pitch.

Fixing the Chord

WHEN a chord has been located correctly it is well to repeat it several times, closing the eyes or looking away from the keyboard and putting the hands behind the back before each repetition. After this has been done several times without a mistake, the chord should be played in different octaves.

Those who unfortunately have acquired the pernicious habit of excessive looking at the fingers will at first find these tests discouraging, but after a little practice will be surprised at the facility which they find themselves acquiring.

As a final test, combining pitch and place, the student, with eyes closed, may

play a chord and sing *simultaneously* a predetermined note which forms part of it, for instance, the chord of F major, singing either F, A, or C. If the result is discordant he should try to diagnose the case, as before, with eyes closed, to determine whether the error was due to his hand or his voice; it may, of course, be either or both.

Use IV. Developing the Sense of Pace

EXACTLY the same use which may be made of a piano in relation to pitch may be made of a metronome in regard to pace. Fix on some metronomic speed—say 72—and beat or count a few bars at what you consider this rate to be; then test your estimate by the metronome. I cannot myself recommend the plan of fixing some one pace in the mind and measuring others from it anymore than I would recommend fixing one note in the mind as a pivot-point. The whole object of these exercises is to get rid of measuring and substitute an independent sense of each note place or pace, taken separately.

In addition to estimating pace in the abstract it should be done in applied forms. Before determining the pace of a new

piece by the metronomic rate given by the composer, the student should very carefully come to a conclusion as to the rate at which he thinks it should be taken. Then, and not before, let him compare his reading with that of the composer. This will be an education in something much better than a mere clock-sense of time, namely, in artistic sensibility.

The principle underlying all true educational methods may be summarized as follows: *Never determine anything by mechanical means without first estimating it mentally. Use mechanism only by way of proof.*

Self-Test Questions of Mr. Harris' Article

1. Is absolute pitch an essential to musical ability? Give reasons.
2. What per cent. of the general public possesses absolute pitch? What per cent. in a school of talented students?
3. How may an approximately exact sense of pitch serve the musician?
4. How may the perception of pitch be tested?
5. What are some valuable pitch tests?

When Shall I Stop Learning?

By Sid G. Hedges

THE most obvious answer to this is "Never!" It is an excellent answer. But the violin student is often faced with a difficult problem, when he considers whether or not he should give up taking lessons.

Many confuse the two things and consider that they finish learning when their lessons stop; but this ought not to be the case.

How many years should an amateur fiddler study?

It has been said of Franz von Vecsy:

"After three or four years of study he was master of the whole technic of the violin."

But against that can be set the famous dictum of Giardini:

"One should practice the violin twelve hours a day for twenty years."

Only a genius can expect to do what von Vecsy did in four years. The average player cannot hope to reach a very high standard in that time, assuming that he can spare only comparatively little time from his leisure.

And the daily twelve hours for twenty years is also unthinkable to most violin lovers. It is probable that the great Italian's eyes twinkled as he spoke it—the eyes of most people do when they repeat it. Such tremendous labors would most likely make another Giardini; and the ordinary amateur can neither spare sufficient time nor money. Besides, it is enough for most players if they can just play so as to give some enjoyment to themselves and to their friends. They cannot hope to reach even a professional standard.

For these then, the problem is real.

It is almost impossible to make any ruling about a definite number of years, because rates of progress vary so much; but some sound, general principles may be stated.

No violinist should finish lessons before all the positions are thoroughly known and vibrato is mastered. This should be an absolutely minimum standard of achievement.

Unless all the positions are known, a piece of music may be unplayable merely because some of its notes are too high. A knowledge of positions simply implies a complete knowledge of the fingerboard.

Vibrato improves violin tone almost incredibly. To stop without having learned this wonderful grace would be complete folly; but it ought not to be learned by the time a moderately advanced standard of playing is reached.

After all, if one is to live for eighty years, what do two or three additional years of study matter. When considered as a part of those eighty years, it seems quite an indifferent thing whether one finishes lessons at the age of twenty-two or twenty-five; and yet those three extra years of tuition will give a vastly increased capacity for giving and receiving enjoyment throughout the remaining half-century.

On no account should the student "drop the violin" for the tennis season, as some very foolish people do, with the result that when they restart they have to make up a very serious loss of what they previously had mastered.

The farther the student gets with his violin study, the more he will find there is to do. If the positions are "done," there is Kayser ahead; if Kayser has been studied, there are Mazas and Fiorillo waiting; when these are mastered, the great Kreutzer studies are yet to be conquered; and beyond them are Rode, Gaviniès, and Paganini.

But the unequalled studies of Kreutzer will form a sufficiently distant goal for the average amateur—he need not rest until these magnificent compositions are known almost from memory. With Kreutzer mastered there is very little violin music of importance that need be feared.

But even when the day comes when lessons are abandoned, there should be no cessation of practice or progress.

Balzac has said:

"If Paganini, who made his soul speak through the strings of his fiddle, had let three days pass without practicing, he would have lost, together with his power of expression, the register of his instrument"—by which he meant that union existing between the wood, the bow, the strings, and himself. "This harmony once dissolved, he would have forthwith become an ordinary violinist."

Even a few minutes practice each day is sufficient to prevent one from dropping back in ability; and a quarter or half an hour daily will keep one steadily progressive.

Many violinists make a habit of taking single lessons at intervals throughout their lives. This is an excellent plan for it insures that faults are not contracted. Almost any good teacher would be willing to give a consultation lesson of this sort. The student, of course, would need to see that he got the type of advisory lesson that he wanted.

This periodic lesson habit is good from another point of view—it gives one a feeling of renewed youth, because it helps to make one seem always a student.

One should buy music systematically. This helps considerably towards insuring continuous development of appreciation and technic—among sonatas, concerti, and duets for the violin there is almost enough material for a lifetime's study, without touching the other vast worlds of chamber music, overtures, solos, and selections.

It is good to be always aiming at getting a better fiddle. A friend of mine made the following changes during about fifteen years of his life; each change corresponding to a financial betterment in his profession. He started with a Collin Mezin costing one hundred dollars, and this was followed by a Storioni for which he paid six hundred. An eight hundred dollar Vuillaume came next, and lastly a splendid, thousand dollar Gagliano.

Of course, his interest was increasingly stimulated as he played on his beautiful instruments; and so throughout his life he remained progressive.

Some day the student's own judgment will advise him to discontinue lessons—but on no account should he ever stop learning.

A Thousand Thanks to All Etude Readers

We desire to express our most sincere thanks to our friends for the great outburst of enthusiasm which has greeted "The Etude" Sesqui-Centennial Souvenir. We knew that this was something for which the American music public had long been waiting. No collection even approaching in small degree this gallery of four hundred and thirty-two portraits of American composers had ever been attempted before. We feel repaid for the great expenditure of time, effort and money required to produce this souvenir. As many have written, it fills an important historical need. Your attention is especially called to the full-page announcement on page 712 of this issue.

The Marvel of the Human Voice

How Natural Methods of Training Produce Exceptional Results

An Interview Secured Expressly for THE ETUDE with

OSCAR SAENGER

Biographical

The extraordinary achievement of Mr. Oscar Saenger, as exemplified by the number of his students who have been members of the great Metropolitan Opera Company of New York (thirty-three or more), and in his having produced pupils who are acknowledged "stars," often sufficient in number to take all the leading rôles in some Metropolitan productions, makes anything that Mr. Saenger may say upon the subject of the study of the voice of exceptional interest. Mr. Saenger was born in Brooklyn, New York. He studied the violin for six years with William Duerschmidt. He then went into

business with his father. One day he saw the announcement of a free scholarship at the National Conservatory and, at the age of seventeen, he appeared before the famous prima donna, Madame Fursch-Madi, who awarded him this scholarship in the institution founded by Mrs. Jeannette Thurber. There he studied with M. Jacques Bouhy, creator of the rôle of Escamillo in Bizet's "Carmen," remaining with him for some four years. He also studied the piano with Leopold Winkler and theory and harmony with Bruno Oscar Klein. At the age of about twenty he started to teach at the con-

servatory, his fee at that time being one dollar an hour. After remaining at the conservatory for nine years, he became a private teacher of voice. He sang in concert, opera and in oratorio with great success, and after a concert tour in Europe, had an offer to sing in the Royal Opera, Berlin, but was obliged to return to America.

Among the notable pupils of Mr. Saenger have been: Marie Rappold, the first exclusively American-taught artist to sing leading rôles in the Metropolitan Opera House; Frieda Hempel, Mabel Garrison, Queena Mario, Anna Fitziu, Paul Althouse,

Orville Harrold, Riccardo Martin, Mme. Gerville-Reache, Florence Hinkle, Allen Hinkley, Josephine Jacoby, Leon Rains, Rudolf Berger, Henri Scott, Bernice de Pasquali, Kathleen Howard, Putnam Griswold, Christine Miller, Richard Hale, Melvena Passmore, and many others.

THE ETUDE feels that it is very fortunate in inducing Mr. Saenger to present for the first time in this form many of the ideas which have led to his very great success as a singing teacher. Several of the Foremost Singers and Teachers of the world will be represented in future ETUDES.

THE PROBLEM of making clear the essential elements which enter into the development of a really fine singer is not so difficult as may at first appear. Generally speaking, we have, first of all, the instrument itself, and secondly, the performer. Unlike the study of any other instrument, the singer is himself the instrument. Of course, a great deal depends upon the raw material in the evolution of a vocal Stradivarius (or a vocal factory violin) if this simile makes the matter any clearer to you. There can be no gainsaying that some people are born with tissue and muscles and vocal reflexes which are unquestionably superior to those of others from the very time of their entrance into the world. However, the voice of the ordinary individual can be astonishingly improved and developed through natural methods, persistently and intelligently pursued.

"The same may be said of the performer on the voice, because that is really what the singer is. If the singer's sense of beauty, sense of precision, sense of rhythm and general intelligence and spiritual enlightenment are highly developed; and if the instrument itself is a good instrument, finely evolved, we have the basis of a real artist. So many singers imagine that the voice is a little musical instrument, boxed up in that region of the throat known as the Adam's apple, or the larynx. This is very erroneous, because the voice is the entire individual. Anything affecting any part of the body is likely to have not only an indirect effect upon the voice, but also a quite direct effect. This is especially true of all digestive and nervous disorders, and before we can consider anything else we must consider the voice as the entire human being. It is not the bridge of the violin that is responsible for the beauty of tone, but rather the entire instrument. With the Stradivarius it is not merely the wood or the varnish that makes it a wonderful creation, but rather the splendid workmanship, the art that the maker has put into it.

"Therefore, one of the very first things for the singing student to acquire is an ideal carriage of the body. I have never known a really great singer who did not have what I have termed an ideal carriage. The body, as well as the voice of the singer, must become idealized. Unless a singer has a fine body, capable of developing magnificently in singing lessons, the lessons are very frequently wasted. The singer must be one hundred per cent. fit. Before starting singing lessons, especially if they are to be with an expert who is

justified in asking high fees for his services, by reason of the demands upon his time, by all means see that you are physically fit. Get rid of your bodily ills. See that you are a well, healthy, enthusiastic, vibrating human individual. I often tell my pupils that the singer who is capable of properly interpreting some of the exhausting opera rôles must be in fine physical condition, better than the average prize fighter when he goes into the ring. I mean this: There is a call upon the physical forces and the vital powers of the singer that not one person in ten thousand

ever realizes when watching the performance over the glimmering footlights.

Inadequate Bodies

"VERY FREQUENTLY singers have come to me with promising voices, but with entirely inadequate bodies. It is almost a waste of time to try to sing without normal physical development. If you desire to be a great singer, remember that you must develop first of all your body. It is very pathetic indeed to encounter a large, beautiful voice, but with an inadequate body to sustain it, because

of the demands made upon the singer. Of course, the study of singing itself tends to make a beautiful body. I remember, some years ago, a student that was sent to me by her doctor, with a confidential letter that there was a suspicion of incipient tuberculosis. She had a peculiar temperament; and, in order to get her to take the proper breathing exercises, it was necessary to have these administered to her in a way so that she did not suspect her real condition. I worked with her and gave her exercises in breathing and carriage which built up her body. She had a fair voice and she worked hard. To-day she is in splendid health, sings with success professionally, and is the mother of a number of children.

"Of course, a singer, particularly in opera, is obliged to sing in many positions—sitting, leaning, and sometimes groveling, on the ground, as does Jeritza in some of her dramatic rôles.

"First, the best position at the start in singing is to stand erect; second, lean slightly forward upon one leg and relax the other; third, relax shoulders; fourth, hold chest high, but never rigid; fifth, draw lower abdomen in slightly, but without tension; sixth, assume a feeling of buoyancy, lightness, flexibility, elasticity, as though you were about to fly.

"If the reader will review these points in order, several times a day for three or four weeks, he will find all his nature assuming this position. He may also notice that his health will tend to improve, that the circulation of the blood is benefited, and that the nervous tension disappears. The main thing, of course, is to avoid rigidity at all times. The arms, for instance, must hang easily at the side. It is futile to try vocal exercise until such a position becomes a matter of fact and literally a habit. As in all kinds of vocal study, this position should be repeatedly practiced before a mirror. The mirror is one of the finest teachers of a student, for the simple reason that when practicing before a mirror he is teaching himself, and the voice student who does not teach himself had better not spend time and money upon a teacher.

Loose Jaw, Loose Tongue, Loose Throat

"NEXT, the student must cultivate three things: a loose jaw, a loose tongue, and a loose throat. Just why the American way of speaking the English language should tend to cause rigidity in the foregoing organs is hard to tell. Not the language itself is at fault but traits of pronunciation handed down by care-



OSCAR SAENGER

less or misinformed ancestors who have been so involved in the energetic and intense life which has been in a large measure responsible for the growth of America that they have given little thought to the desirability of beautiful speech.

"The inhibitions, the tightenings, and the abnormal tensions which have thus been acquired are ruinous to all attempts to produce good tones. In a great many cases, it is absolutely futile to try to produce a beautiful tone until these inhibitions have been removed. Vocal teachers would be saved an enormous amount of nuisance, and voice students would be saved a great deal of time and money, if the latter would go to a good master of the subject and develop proper habits of speech before applying to the singing teacher. More than this, the pupil must begin to watch his speech with the most meticulous care. It should not become artificial; but he should try to enrich his speaking tone with every word that passes his lips.

"We are looking forward to the time when there will be no topographical restrictions in speech; that is, there will be no South, East, West or North. No ancestral dialects persisting, but a beautiful pronunciation of English which will be one of the greatest attributes that can come to the singer. All vocal exercises are wasted if the student does not watch the voice in speaking. The scriptural injunction, 'As a man thinketh, so is he,' might be paraphrased to read, 'As a man speaketh, so singeth he.' The student naturally asks to whom should he go for models of a beautiful speech. Even the American stage is largely colloquial, having dialectical forms which are preserved; and although we might find in such actors as Sothern and Hampden fine models of beautiful English pronunciation and enunciation, the pupil will usually do better to follow the models provided by the best clergymen; that is, men of broad education and real world experience; men of taste and of character and learning. Go to the best churches and find your models there. A pupil will also be helped by reading such books as 'Technic of Speech,' by Dora Duty Jones, and 'Diction for Singers and Composers,' by Henry Gaines Hawn.

"You see, the pupil who really wants to save time and money can do a great deal of study of this kind, before ever thinking of going to a teacher.

"I Am the Tone"

"WE HAVE now come to a general realization of the fact that the student must feel that the voice is the instrument. I frequently tell my pupils to say to themselves, 'I am the tone, not the larynx.'

"After one has accomplished the relaxation of the jaw, tongue, palate, and facial muscles, and has achieved a fine bodily position, the student should next take up the matter of breathing. You will find that many teachers go so far as to advertise that they have their pupils breathe naturally. To me this has always seemed to be on a parallel with the art teacher who might advertise that 'pupils paint naturally.'

"In my experience, breathing must be taught. When a child is born, it breathes naturally, but very soon thereafter it begins to do the things it sees others do and uses wrong muscles. When it arrives at the age when it desires to begin the study of singing, it is very likely to have acquired a number of habits of breathing which are very objectionable. However, there should not be a great 'to do' about breathing. It is very simple. Before taking a breath, the diaphragm (that is, the heavy muscle forming a kind of dome-like floor upon which the lungs rest) is in a convex position upward. As the breath

comes in, the diaphragm flattens out, in that way creating a larger space below and making it possible to fill the lower lungs first. The room in the lungs is also increased by the outward expansion of the ribs. The pupil should have the thought first of filling the lower lungs, with the chest perfectly quiet, but not rigid, and the shoulders relaxed. With the last intake of breath, the muscles covering the lower part of the abdomen are slightly drawn in.

"This is, properly speaking, diaphragmatic costal breathing. The best way to know whether you are breathing correctly is to put your fingers below the breast bone and try to detect a slight outward movement of the upper abdomen with the intake of the breath. The best way to control these muscles and to exercise them is by lying flat on the back and feeling an outward and inward movement in this upper abdomen. The movement should be like that experienced when panting. Always remember outward and inward. This should be done rapidly at first and then slowly. An exercise of this kind, practiced persistently every day for a month, will develop the breathing muscles and expand the lungs very noticeably. Remember we breathe from down, up; but this does not mean raising the shoulders.

Vocalization

"AFTER having secured control of the breath, the next matter is vocalization. This does not mean merely singing up and down the scale, precisely and in tune. The first idea is to produce a beautiful tone; in other words, to perfect the instrument with which we sing. Caruso, before he passed on, gave me this message, regarding his method of producing a beautiful tone. Stand well; support the breath with the abdominal muscles and the diaphragm; chest high (but not rigid), and focus the tone in the upper teeth and hard palate, practically into the face. Caruso represented this by placing his hand in a cup-position over the bridge of his nose. He used to say he breathed with his back and felt the support of the breath in the back. While standing in this position, the pupil should sound the vowel 'ah' in the most convenient part of the voice; that is, the part where the least effort is required. This, at first, is an experiment; but it is only by means of many so-called empirical experiments that the ear with its innate sense of beauty and loveliness of tone quality begins to mold the tone into shape. A pupil should cultivate this sense of beauty so that he may hold in the 'mind's ear' a tone so clear, so pure, so rich in vibrations, so warm, so luscious and so resonant, that it is far above the average tone, and the teacher should help the student to realize this mental picture.

"Singing is largely a matter of the ideal-

ization of the tone through the mind, the soul and the spirit. In breathing while singing, it is best to breathe through the nose; one can, of course, breathe either through the nose or the mouth; but the preference should be given to the nose, although in rapid singing the mouth may be necessarily used.

"Let us assume you have developed a beautiful instrument, a vocal Stradivarius. Now it remains with you to get a technic of tone production. You must learn to color your vocal tone just as a Paganini, or a Kreisler would color the violin tone. The imagination plays a very strong part in this. The singer who attempts to sing without imagination may as well not sing at all. In fact, one of the first things the student should do, should be to develop the imagination. He must form the habit of having gorgeous concepts of color and form and poetry and drama. He must feel carried away by the wondrous beauty of a rose or a magnificent sunset. Before he utters a tone, he must suffuse his soul with these wonderful things; and when the tone comes forth, it must bear in itself all the beauty that the individual singer at that moment can put into the tone. Now let us assume that you are ready to sing.

"Now Sing"

"PERMIT the tongue to lie flat on the bottom of the mouth, as though it were so much jelly (this on the vowel ah). The tip of the tongue in this position usually touches the lower teeth. Now open your throat. There are two ways of opening the throat, laterally and perpendicularly. The sensation should be an up-and-down sensation of the throat, like a gentle yawn, and a lateral, smiling position of the mouth. Now stand before a mirror. In my studio I have mirrors 'all over the place.' Without them I should be lost. All my pupils practice regularly before the mirror. Feel a slight lifting of the muscles of the cheek as though just about to smile. Do not raise the muscles of the forehead. Let the smile be genuine, not strained. Look as beautiful and feel as radiant as you can.

"Think your beautiful tone and then sing it. The ideal attack of a tone is that which starts without any explosion in the throat (one time known as the *coup de glotte* and actually cultivated by mistaken singers). Now think your beautiful tone and produce it as though you were drawing it, pulling it but never throwing it. The ideal tone is one which seems to come from nowhere. As the violinist draws the tone with bow, you should draw your tone in singing. The focus that so many voice teachers talk about is a means of stimulating the imagination to feel that the tone resounds back of the upper teeth and back of the hard palate. The French have a way of saying this, to sing '*En masque*,' that is, 'in the face.'"

Engaging a New Music Teacher

By Julius Koehl

MANY a little genius has been spoiled by improper training in the beginning. Many a child's love for the glorious art of music, so necessary to his spiritual development, has been thwarted by uninteresting, unskilled instruction. Why not the best in music? Perhaps, then, young people would grow up critical in their tastes where music is concerned. I firmly believe the younger generation would no longer be "jazz-fiends," but patrons of the concert halls and opera houses.

The average mother engages a music teacher for her child with less thought and care than she gives ordinarily to employing a servant. In fact, when hiring help of any sort, this same parent will demand references and credentials and put the applicant through a veritable third degree regarding his former activities and present capabilities. Not so when engaging a piano or violin teacher. The mother knows little about music, the father is disinterested or knows less, but Mrs. Jones' little girl next door has a teacher who comes to the house and her fee is low. Thus the teacher of Mrs. Jones' daughter acquires a new student. If that mother and father were placing their child in a doctor's care, how they would investigate the doctor's reputation! If the mother were purchasing a new gown, how she would travel about comparing qualities and values! But a teacher of music? Oh, anyone will do, at the start at least!

The beginning is the most important stage in the study of music, whether it be piano, violin, voice, or any other form of musical expression. The child should have the best teacher and the best instrument procurable.

The parent is well able nowadays to determine a teacher's reliability. Newspapers run supplementary musical sections every Sunday, in some cases bi-weekly; musical magazines warn against the quack teacher, and publish lists of the legitimate schools and private instructors of the city. After consulting these sources, should there still be doubt, seek the advice of an authority. Here are a few points worthy of consideration:

Good instruction is not cheap, and the best teachers do not travel from house to house peddling their knowledge. A good teacher is always himself an excellent musician. It is true, some of our greatest concert artists make very poor teachers, because it is not to their liking to impart knowledge, and their highly strung nervous systems do not prove capable where extreme patience is required; but this scheme of things does not work the other way. A poor performer is never a good teacher. One must know practically, not merely theoretically, how to impart knowledge to others. Different teachers may go about it in slightly different ways. The question is, are the proper results attained?

The Faithful Pupil

By Florence Belle Soulé

Mr. Saenger's excellent article is merely an example of the exceptionally high standard set by "The Etude" for the coming year in all departments. We shall shortly have the honor of presenting an important series of vocal articles by the great voice master Franz Proschowsky, vocal advisor of Mme. Amelita Galli-Curci and Tito Schipa.

He loves his work. He pays attention and tries to learn as rapidly as possible. He prepares his lesson to the best of his ability. He arranges his affairs so that he can leave home a little earlier than necessary to allow for delays, and so arrive for his lesson promptly. He is well-mannered and tidy in appearance.

He appreciates the interest and help that his instructor gives him. He is one of the greatest compensations that the hard and often disappointing life of the teacher holds.

Fascinating Journeys in Music Land

By the Well-Known American Composer-Teacher

CLAYTON JOHNS

Professor of Pianoforte Playing at the New England Conservatory of Music

V

With the Mendelssohns

DURING the last two or three months of my Berlin years I got to know a number of the members of the Mendelssohn family, who had charming places at Charlottenburg, a part of Berlin where they used to play tennis. One branch of the family had a splendid place on the Rhine, nearly opposite Coblenz, where I stayed a number of times, subsequently. The Rhine flowed by and the vineyards rose up as a background. Felix Mendelssohn spent much time there writing his oratorio St. Paul in the old garden house where my host, of later years, painted a portrait of me which he gave me, and which I still have. There will be further references to the Mendelssohn place in my Reminiscences.

As all things come to an end, my two years of Berlin life ended, too. In 1884, I returned to Boston to take up my musical career, establishing a permanent residence there. Having already known a good many good Bostonians, I soon found myself "in the swim." On April 25th, 1885, I made my first bow in public, before a Boston audience, bringing out a lot of songs as a result of my study in Berlin. Charles R. Adams was the singer who had been one of the leading tenors of the Vienna Opera House. Having begun, I continued to give a recital nearly every year for more than twenty years, for the sake of introducing my new songs. I hated playing in public: I never got over temperamental nervousness. Nevertheless, I played from time to time in chamber concerts. Mrs. Gardner invited me and Charles M. Loeffler to play the whole range of piano and violin sonatas, in her music room, before about twenty-five people each time—Bach, Mozart, Beethoven, Schumann and Brahms. The series lasted through four years. I like to recall the names of the singers who used to sing my songs: Lena Little, Julie Wyman, Marie Brema, Eliot Hubbard, Max Heinrich and others.

At Bayreuth

THE NEXT time I went to Europe was in 1886, when, after a while in London, I joined Mendelssohn and we went to Bayreuth, when "Parsifal" and "Tristan and Isolde" were given. The performances were splendid. Liszt became very ill, and died there. Mrs. Gardner, offering her homage, placed a laurel wreath on Liszt's grave, which made a great impression upon the other mourners.

After Bayreuth, we went to Heidelberg to celebrate the Five Hundredth Anniversary of the University. My Mendelssohn friend, being a student at Heidelberg, became my host for the fortnight of festivities. Months before, two thousand costumes had been designed and made, representing the different periods of the five hundred years of the university. There was a great chronological pageant, which opened the ceremonies, during the course of which, "joy was unconfined." There were dinners, and dinners and some more dinners, with speeches, and speeches and more speeches, and champagne, and champagne and more champagne. Old, middle-aged, and young students came on everywhere to celebrate. The whole town was filled; the students, wearing their multicolored caps belonging to the

different corps, some of them leading bulldogs "enleash" and, most of them, proudly displaying their scars. My friend made me a temporary member of the corps to which he belonged, so I was taken into the student life which, apart from the dinners, consisted in drinking beer and singing songs.

After the various dinners, in spite of having had more food and drink than was good for them, everybody repaired to the corps, where most of the rest of the night was spent in the above mentioned genial way. There were some more picturesque moments during the fortnight; for instance, when the Castle was illuminated, when rockets and Roman candles were shot out of the towers, and where the bridge over the Neckar, down below, looked like a blazing Niagara Falls. The same illumination took place on the last evening of the celebration, when two thousand students, in costume, made merry all night. The inner courts were brilliantly lighted, tableaux were arranged, bands played, and, of course, there was no end of food and drink. On the "Great Tun," students danced, some of them challenging each other, planning for duels the next day, or later. As good luck would have it, a member of the corps of which I was a guest had been summoned to a funeral, so he offered me his costume, "a suit of mail," which I wore with great success.

Life on the Rhine

AFTER THOSE weeks of hilarity it was no wonder I was glad to go with Mendelssohn to his place on the Rhine where I stayed for a week or more; and when some of the Heidelberg students whom I had got to know came for a day or two, we made merry all over again. While I was there we spent a day going up the Moselle. The Moselle joins the Rhine near Coblenz. About twenty miles above the junction of the two rivers is Schloss Eltz a wonderful old place, belonging to the Counts Eltz who have lived there since the tenth century. As we were only tourists, we could not pay our respects to the family, but we saw the old Count sitting under his "vine and figtree."

Another Journey

IN 1888, with Eliot Hubbard, I sailed directly to France, taking first a little trip through Normandy. The churches and the architecture of other buildings and the Bayeux tapestry were interesting. Going west we went to Mont Michel, climbing up to the top of it. On the shoulders of the "Marquis de Tamberlaine," a picturesque imaginary nobleman, we were carried safely, avoiding quicksands. At déjeuner we had the best omelette ever made, and chicken broiled by Madame Poulard, who was beautiful and adored by everybody who came to eat her omelettes and chicken. The walls of the inn were hung with pictures painted by various artists and presented by them to Mme. Poulard. We saw the tide come in, a great sight! Standing on the ramparts, watching the tide come in, a native woman near us said: "Ah, Monsieur, vous pouvez courir aussivite que vous voulez. la marée vous attrapera toujours."

Now, skipping over the next few years, the events of which will be published later

on in THE ETUDE, let me add a sketch or two about people, musical, artistic and social.

Having made many references in my Reminiscences to Wilhelm Gericke, may I say a few personal words about him? Gericke was the father of the Boston Symphony Orchestra, the post of which he held longer than any other conductor. His name is still one to conjure with. Last autumn he passed his eightieth birthday and soon after that he died. When he came to Boston, he was forty. Coming from Vienna, where he had been one of the conductors of the Opera, Mr. Higginson spoke of him as an "Ehrenmann," (man of honor), which he was, and always remained. What Gericke did, we all know. "The proof of the pudding is the eating thereof." His pudding was good, and we all enjoyed it for many years.

The Tavern Club

WHEN HE came, in 1884, from Vienna, I came from Berlin, after my two years of study there, we both immediately became members of the Tavern Club, where we lived in daily intercourse. As Gericke spoke but little English, and I having had two years of German training under Frau Dr. Hempel, we spoke only German, which was a strong bond. Every Saturday night, all music lovers, members of the Club, came back after the concert to supper, from the old Music Hall, in Hamilton Place. Mr. Higginson was always there. He and Gericke had much to talk over. Gericke was a bachelor, and we were all young, so we didn't mind whether we went to bed early or not. We had many genial evenings. Special evenings were celebrated at Christmas, and at "Narrenabend" (All Fool's night), when the world was not ashamed to mention a German word.

The Lively Master

GERICKE was the moving musical spirit on all these occasions. No matter how tired he might be after rehearsals he was always ready to take part in any "spree." On one of the "Narrenabends," was a "Dime Museum," when Gericke, decoletté, with his black beard, was exhibited as "Madame Pastrana, The Bearded Lady, commonly called Herr (hair) Gericke!" Those were young and careless days when life was constantly on the move. The winters were full of interest. The summers were spent in Europe, usually.

After the musical season was ended Mrs. Gardner, every year, asked Gericke and me to pass a week with her and Mr. Gardner, at "Green Hill," in Brookline. After breakfast, Gericke and I took a long walk. The rest of the day was spent in varied pleasures, provided by our host and hostess. Green Hill was one of the loveliest places near Boston, with a charming house and music room, splendid trees, beautiful flowers, Japanese irises and a Chinese Water Garden, with a hazy atmospheric view over Boston from the hill. People came and went.

Mrs. Gardner was never at a loss to entertain herself and her friends. Russell Sullivan and I called her "The Queen," while Gericke was her "Capellmeister." She had no beauty of face, but a wonderful and illuminating personality, which drew

about her all sorts and conditions of men and women. She was interested in everything that was happening and in everybody who came there. She had the power of getting the best out of each person and thing. She had a marvelous determination about anything she wanted to do. When she broke her ankle, many years ago, in the old Music Hall, she was carried up in a hammock by her servants to the balcony, where she appeared at every concert. She knew no obstacle; in fact, obstacles were to her an inspiration. Her own charm, with her beautiful surroundings, formed an unforgettable atmosphere of music, flowers and art.

Apthorp, the Critic

AMONG other interesting houses in Boston, let me not forget Mr. and Mrs. Apthorp. (Mr. Apthorp was the musical critic of the *Evening Transcript*.) For many years, their Sunday evenings were unique. Many times during the winter they gave little dinners of six or eight people, usually having some "high light" guest, like Paderewski, Melba, Sara Bernhardt, Coquelin, Salvini and others. After dinner, special friends were invited to meet the honored guest. Mrs. Gardner and Gericke were always there, besides members of the "younger set" with youth and beauty as a decoration. Mr. and Mrs. Apthorp were rare entertainers, giving hospitality in its best sense. Later in the evening, beer and cigars lent a Bohemian air to the occasions. Mrs. Apthorp appeared, carrying a large pitcher of beer in one hand, and beer mugs hanging on each finger of her other hand. As "Blue Laws" still obtained, dancing was not allowed until after midnight, but after midnight, it was "on with the dance."

Mr. and Mrs. Dixey didn't entertain in a large way, but gave charming dinners of ten or a dozen, frequently. Mr. Dixey being a lover of music and Mrs. Dixey being a lover of all things beautiful, they entertained artists, musicians and the "beau monde." Let me recall one when Lilli Lehmann was the chief guest. Her sister Marie and Van Dyke were there, also the Gericke and others. After dinner Gericke, seating himself at the piano, played bits of Wagner, whereupon Lehmann began to sing *Tristan und Isolde*, and becoming more and more inspired, she sang the whole of *Isolde's Death Scene*. As the company was getting a little too serious, Lilli asked for a broom. Taking a broomstick, she sang and acted the "Witches' Dance," from *Hänsel und Gretel*. Hilarity then knew no bounds; even staid matrons and maids joined in the dance. I remember one imitated a "Can-Can," that is, as nearly as possible.

An Artist's Toasting

JOHAN SARGENT, at the time of the first instalment of his decorations for the Boston Public Library, the Library was opened by a formal supper of one hundred and fifty persons of both sexes. The architects of the Library, Messrs. McKim, Mead and White were there. Sargent was toasted. He hated being toasted, because it was an agony for him to have to respond. On that occasion, slowly rising, and grasping at the table, he began: "I want—I want—Mr.—Mr.

—Mead—Mr.—Mr.—White—Mr. Mead." With that, he sat down. As we walked home together, Sargent said, "Wasn't it awful!"

In London, from time to time, I dined with him and his mother and sister, who lived in Chelsea, near Sargent's house, which was at 31 Tite Street. After dinner, we all went to the theatre or opera. After the performance, the ladies went home while Sargent and I went off for a bit of supper. That was the time when he was at his best.

Once, while we were having a "sup" and a "sip," I saw him looking attentively at a man sitting at a nearby table; I asked if he thought the man would be a good prophet. Sargent said he thought he might. At that time he had been over in Amsterdam, looking for Jewish types, so his mind was full of them. In those days, he led a quiet life, seeing a few intimate friends, most of them musically inclined, Henschel, Shakespeare, Korbay and others. Sargent had a keen interest in music. He liked playing what is called "Four Hands," also he liked to play chess. As time went on, he mingled more in the "great world," but music continued to be his "second love," up to the last. I am proud to have known him intimately for nearly forty years.

May I close my "pen picture" of him, by recalling an incident which he told me connected with the Boston Public Library and its committee. In the beginnings of the library, Whistler was asked, by the committee, to decorate the north wall of Bates Hall. When the committee said, that they would be very glad indeed to have a *serious* work by Mr. Whistler, Whistler retorted: "I thank you, gentlemen, but it would be impossible to change the traditions of a lifetime. If anybody should wonder why that north wall panel remains undecorated, let him be referred to the above incident."

Enter the Prima Donna

EMMA EAMES was a woman of unusual beauty with a beautiful voice. She became a star, shining over two continents where she triumphed in Paris, London, New York, Boston and in all the chief cities of the United States. Many people remember how beautiful she was as *Juliet* in "Romeo and Juliet," and as the *Countess* in "The Marriage of Figaro." I first met and heard her at a musical party, given by Mr. and Mrs. W. S., of Boston, who were giving a "house warming" for their new house.

All society was there. One room, leading out of the music room, was unfinished, but had been converted into a palm garden, temporarily. A. R. the brother of Mrs. S., being the architect of the house, led Miss Eames all about on his arm. Passing in the throng, I overheard her say: "I never saw so many 'spoon corners' in all my life." Miss Eames was just nineteen and radiantly beautiful. After her successes on the stage, she left it, and retired to private life, living for some years in her native town, Bath, Maine. She now has established herself in Paris, permanently.

Mary Anderson

MARY ANDERSON (Mrs. de Navarro) was not only the most beautiful woman on the stage, but was of the most beautiful spirit, kind and thoughtful to everybody, devoted to her husband, children and friends. She forsook the stage, without a pang, because she chose the better part. Her marriage was ideal. During the World War, she played a number of times, at the Stratford Theatre, in London, in Manchester, in fact all over England and Scotland, realizing the sum of £48,000 (\$240,000) for the Common Cause.

You will read more about the de Navar-

ros (Mary Anderson) in another number of THE ETUDE. "Court Farm," their place in Broadway, was charming. Next to it lived Maude Valerie White. During "Cricket Week," she sprained her ankle, causing her to be laid up for some time. Miss White was a delightful person and most amusing, belonging to the late Victorian period of music. Her songs had a great vogue, sung by Marie Brema, Plunkett Greene and everybody else. On account of her lame ankle, she remained in bed. Being nearby, we used to go up to her room after dinner. Her spirits were not dampened by her accident. Being a great mimic, lying in bed, she imitated Queen Victoria. Putting a soap dish on her head, looking like a crown, and hanging a towel from the soap dish, imitating a widow's weed; she stuck her forefinger in her cheek and gazed at the picture of the Prince Consort, making a perfect likeness of the well-known photograph of the Queen.

Miss White was a wonderful talker, in a good sense. Once I said to Mrs. de Navarro, "I am sure Miss White never married because she had never given any man the chance to propose." The next day, Mrs. de Navarro and I were walking under Miss White's window; Miss White called down and said, "Tell Mr. Johns, that 'England expects every man to do his duty.'" The next day I returned to London, so I never had a chance to propose.

The Strathmores

A FEW YEARS later, I was again staying with the de Navarros. The Dowager Countess of Strathmore and her daughter, Lady Maud Bowes-Lyon, took a place near Court Farm. Lady Maud being a good amateur violinist, we made a good deal of music together, playing Brahms' Sonatas and other things. Both of the ladies were charming. Mrs. de Navarro had often told me of her visits at Glamis Castle, belonging to the Earl of Strathmore.

Everybody has heard of Glamis Castle with its "monster" (or as it was called, by the knowing ones, "the ghost") shedding gloom over the place, and over everybody in it, guests and everybody else. Mrs. de Navarro said that the sinister influence was indefinable, only it was there. I was interested to see the Countess of Strathmore in her simple surroundings at Broadway, where she seemed to be one of the most calm and serene persons imaginable, in spite of the shadow cast by the "monster" during her married life. The Dowager Countess of Strathmore is the mother of the Earl of Strathmore, and the grandmother of the Duchess of York. The Duchess may become the Queen of England.

The Devonshire Coast

ALL TRAVELERS have been along the coast of Devonshire, and most of them have been to Clovelly. My friend, Mr. Henry White, who was ambassador to Italy and France, gave me a letter of introduction to Mrs. Hamlyn, the chateleine of "Clovelly Court." Mrs. Hamlyn owned everything in and out of sight, including the celebrated "Hobby Drive." Having presented my letter, immediately afterwards a servant brought a note, saying that "Mrs Hamlyn would expect Mr. Johns, with three other friends, to lunch."

As neither Mr. White nor I had mentioned the fact that I was traveling with anyone else, this all sounded most hospitable. The servant, in some way or other, had noticed that I was with three other friends at the inn. Of course, we all accepted the invitation with alacrity.

Mrs. Hamlyn sent her carriage to bring us from the inn. Clovelly Court is a splendid house and place, with a marvel-

lous view of the sea from the cliffs. After luncheon we walked and drove everywhere. After tea Mrs. Hamlyn asked us to come back to dine at eight o'clock, which we did. The next day, we spent the morning exploring the "Hobby Drive" and other places, but before doing so, a note from Mrs. Hamlyn came, asking us to dine again. Not being able to resist such kindness, we again accepted. English hospitality can't be equalled "when the time, place and the liked ones come all together." Mrs. Hamlyn liked us and we adored her, her place and everything she did. Clovelly and "Clovelly Court" is one of the celebrated places in England. Let me add that our pleasure was largely due to the fact that we were so well introduced by Mr. White who has shown his friendship to me more than once.

The Personality of Rameau

By Victor Wynn

THOUGH he was one of the foremost musicians of France, comparatively little is known of Jean Philippe Rameau (1683-1764), a somewhat lonely, unlovely Belgian who was not only a great composer but was also one of the first to systematize the study of harmony. In "The Spirit of French Music," Pierre Lasserre describes him thus:

"He went unending, solitary walks, striding along the paths in the public gardens apart, and if any one forced him to speak to him, he seemed, we are told, 'to be coming out of a sort of ecstasy.' . . . His abstraction, however, is not the voluptuous slackness of an aesthete who dreads the harshness of human contact and the fatigue of practical affairs. It is the symptom of a strong and tenacious will that has a horror of scattered energies, and concentrates on the main issue, the *unum necessarium*."

"Business does not frighten him, and he handles briskly the men with whom he has dealings. He is known as a rugged character, energetic, imperious, brusque, crushing. He makes the artists who have to perform his works tremble. At rehearsals 'he used to sit in the pit, where he insisted on being alone; if anyone came to see him there, he would wave him away without speaking to him or even looking at him.'"

"Here is another important detail—he was a miser; his was a solid, middle-class avarice, which growing on his stock of greatness and genius, stands out in high colors, and would have delighted Regnard and inspired his wit. But there is no reason to suppose that this avarice, even if it went somewhat beyond the limits of wisdom, ever reached the morbid stage. . . .

"He was a very tall man, and extremely thin, 'which made him look,' says Chabanon, 'more like a ghost than a man.' Grimm finds him 'as emaciated and shrivelled as Voltaire,' whom he resembled in appearance, but without having his mischievous physiognomy. The expression of his face was severe, 'all of his features were big and announced the firmness of his character.'"

He who praises stands equal to the thing praised.—GOETHE.

"A good song is as if the poet had pressed his heart against the paper. . . . The low, musical rustle of the wind among the leaves is song-like. . . . The songwriter must take his place somewhere between the poet and the musician, and must form a distinct class by himself. The faculty of writing songs is certainly a peculiar one, and as perfect in its kind as that of writing epics."

—JAMES RUSSELL LOWELL.

Making the Most of the First Year

By Ruth L. F. Barnett

IF ONLY there might be found a way of knowing just how the new pupil is going to turn out! Unfortunately this knowledge comes at the latter end of training, so that one cannot especially prescribe technic for the soloist, theory for the teacher and harmony for the composer.

If a teacher takes a new pupil on the supposition that he is to remain one year only, he is given the kind of training that will be most helpful to him in whatever line of work he may later undertake. He is led to an appreciation of what is fine in music and yet not forced to sit at the piano an hour a day to do mere gymnastics. The purely mechanical is the least helpful of any part of his work, though it is necessary insofar as it enables him to play easily the simple pieces that go into first year work.

Having supplied him with fundamental facts about the use of his hands, every ounce of the teacher's energy is put into training him to think. He is taught not to put his finger upon a key until he is sure that it is the right finger on the right key. He learns, too, that every note and every rest has a definite value and must be heard at exactly the right point in the measure.

Then he learns to listen, to hunt out breaks in the legato and uncalled-for accents. Finding such faults, he watches his hand to determine the cause and tries for improvement.

Also he learns the meaning of every musical term that he sees, not by definition but by illustration. Thus he teaches his muscles to respond to the demands of his ear. To help him toward insight and appreciation, he is shown how phrases answer each other, and he is allowed to experiment to make them interesting.

At the end of the year, if he is found to have talent, the pupil can begin technical work in earnest without the handicap of dealing with unfamiliar signs and sounds. If, on the other hand, he sees his unfitness for music, he will be a better lawyer, doctor or business man for the training he has had in listening and observation.

The Dictionary Habit

By Helen Oliphant Bates

A GOOD music dictionary should be placed at a convenient place in every music studio and pupils should be asked to look up all words and signs which they do not understand. Definitions which the pupil looks up for himself are more apt to be remembered than those which are given by the teacher, because in the former case the exact spelling of the words must be noted.

Furthermore, when he is occupied with finding out something for himself the pupil cannot journey in fancy to the moving picture theater or swimming pool as easily as he does when he is being told about uninteresting foreign words.

But the greatest benefit to be derived from making pupils find things out for themselves is that it teaches them how to study and how to think independently. To further this purpose it is a good plan to have the pupil write out the definition in his own words when he has "looked it up."

"Scotson Clark is a name we conjure with in the musical world. He had genius for discovering the wedding of most beautiful tonal modulations with a statement which was and remains to excite modern minds as heroic."—"Jubal" in the Guernsey Press.

Practical Lessons in Hand Culture

By the Noted Liszt Pupil and Exponent

CARL V. LACHMUND

With Original Exercises for Self-Study, Covering Two Years

THE GENERAL BELIEF that technic is merely a matter of the hands, is far from the real facts. In truth, the better half of technic is *Mind*! This does not deny that the muscles of the hand must be developed; and scientists tell us that there are over two hundred of these. But, here again, it is the *Mind* that will accomplish this.

During my three years' study in Weimar, I often did I hear Liszt play, and more than once he played at our own apartment; such marvelous force, ease, and authority! He seemed superhuman for a man of his age, for he had passed, by several years, the proverbial "three-score-and-ten." But he explained: "When I will, I can play—otherwise I cannot." As to his teaching, he expressed his axiom in the words: "I am disposed to turn away from Methods and Pedagogics. My small amount of Pedagogism is in the main confined to the words of St. Paul: '*Littera occidit, spiritus vivificat!*'" (II Corinthians 3:6—the letter killeth, but the spirit giveth life.) This, though, did not mean that pupils—advanced or otherwise—need not a lot of technical work.

While meditating on this, and the ever new-old subject of "vacillatory pupils," the door of my studio opened and in its frame stood a young lady, demure, yet self-assured in appearance. "Assurance and attention are favorable attributes for a student," I augured mentally, as I bade her come in.

"A friend told me of you," she began, "and I came to see whether you would give lessons; I did not bring a letter of commendation, but—"

"That is agreeable," I interrupted, "for I see you have brought your music. Liszt could never read letters of introduction; he always pushed these aside, and leading an applicant to the piano, he would say: 'What is your best introduction?' Was he right?"

"I have brought a Sonata," she parried; "May I play the rapid movement? I think I will show best what I can do."

The Slow Movement Tells

NO, PLEASE play the slow part first. That may reveal better what you can do."

Having played several lines at random from various pages, it developed that her defects were of the usual sort; her technic was unsteady, her touch—dry and hard—had no volume, no tonal variety, no singing quality, and in consequence her playing sounded weak, as that of a child; in short, she had not developed a good voice—for even the pianist must *sing*, though with the fingers.

"But how can I do all this?" she queried with some discouragement.

"Do not worry as to that," she was assured, "six months of painstaking 'hand-culture' work will effect a great change; it will broaden your style and give it an artistic quality. But this cannot be explained in a few words; neither is it sufficient to 'know'; the studies must be followed up, day by day, *persistently*; then the reward is sure to come. It is not what you study, but *how you practice* it, that will bring quick results! Students need the 'right viewpoint.' Sometimes a hint, if followed *persistently*, is worth any dollars to you.

"A story told of Leschetizky emphasizes this. 'An applicant had so well pleased

him that he accepted her, without sending her first to one of his *Vorbereiters* (preparatory assistants). At the appointed lesson he simply gave her *view-points* on piano playing, and finally he told her what piece to bring the next time. Rather indignant, she told a fellow pupil that she had placed the substantial fee on the piano, as customary, but he had not even asked her to play; he had merely *talked* to her. This came to his ears, and at the next lesson he said to her: "My dear young lady, bear in mind that the lesson I gave you last week is the most valuable one you will have from me—provided you are keen to *follow up* the various viewpoints I explained to you." . . .

"No, I have not yet done any teaching," said my demure visitor in answer to the question.

The Young Teacher's Pet

"THAT IS WELL," I retorted, "for young teachers too readily dote on pet notions they regard as oracular, and this hampers their progress into broader fields. Some time ago a western teacher wrote that she wished to take a course 'to brush up her technic.' What she really needed was brushing up *mentally*, and I felt tempted to write her that a vacuum cleaner might be the appropriate implement for the purpose."

"I hope I shall not give you any cause to have such thoughts of me," laughingly retorted my new pupil.

"Do not fear; I may sometimes make use of metaphor, but such figurative talk is never intended to be sarcastic; and you will understand the point more quickly than through lengthy explanations. Liszt taught much by metaphor; Leschetizky once told a young lady that she 'played like a cow.' The pupil concluded that she was not in training for dairy purposes—and—perhaps wisely—discontinued her lessons."

Having arranged a lesson hour for the morning following, Miss Demure departed, assuring me that she, too, had already gained some valuable "viewpoints."

The Lesson on Hand Culture

MISS DEMURE appeared, promptly, at the appointed hour. She was asked to impress upon her memory the following simple, but *important regulations*; and these hold good for practically all of the exercises given in this course.

1. Do not take more than two (or at most three) of the exercises at a time. Practice each from three to six times, with each hand separately. At the end of a week change to the next key, and continue to change each week until you have gone through all of the keys. Professional pupils, who can do this twice a day, may change to the next key twice a week.

2. Practice an exercise several times *slowly first*, two notes to a count (metronome at about 80), then several times, gradually faster, and finally very fast. But unless you can do it with a full, large tone, it is useless to practice very rapidly. Continue slower, until your fingers have gained more strength. Even after you can play an exercise fast, always begin the daily practice by playing it *slowly*, several times, first. Always *press* very hard! Bear in mind: Rapidity can come only from assurance, assurance from strength, and strength, only from much *slow, deep pressure* practice. Always *count aloud*; the

fingers will respond with greater precision, and will acquire strength in shorter time.

3. *The Position*: Do not sit far back on the chair; sit well forward; this gives freedom to the arms, and relieves the spine, hence you will not tire so quickly, and the feet can work the pedals more easily. Keep the feet near the pedals.

4. Sit upright, as when riding horseback, and hold the head erect.

5. Many pupils sit too high. This causes a harsh touch; while sitting too low weakens the tone quality. Adjust the stool so that your arms will be on a level line with the top of the hand.

6. *To obtain correct position of the hand*: Stretch the fingers out straight; now draw the finger tips, slowly, down until well curved; now place them on the keys. Do not permit the knuckles to protrude, nor crunch them down; the hand should be well rounded, yet appear table-like. Do not hold the thumb so low that it lies flat; this is a general fault. The thumb should be at an angle of 45 degrees from the key. Shape your hand position in this manner *several times a day*. Remember, the position will not stay as it is; it will either get better, or it will deteriorate. It will get better only if you do this several times a day, and do it for weeks to come.

7. Never permit any joint to kink inward, nor allow the finger to stiffen out, cramplike; weak fingers will do this. If fingers are very weak, one should not press too hard, until they have grown stronger.

8. *The Touch*. Impress on your mind these very *important terms*: The *Pressure* touch; the *Weighty* touch; the *Clinging* touch. This tri-unity will develop a large, healthy tone, if persistently observed.

9. One should not strike, but always press the finger down.

10. If your fingers cannot lift freely (at a good angle) fold your hands and force them back, first with one, then with the other hand. When practicing, lift them well. But if your fingers naturally lift easily, do not particularly try to lift them. The pressure touch, finally, is the more important.

11. As you drop a finger on the key, follow it with a deep pressure, and with this, pull the finger tip slightly toward you; at the same instant give a lifting pressure to the wrist, which should show "resistance" (weight)—then "relaxation." To acquire "wrist consciousness," move the wrist up and down several times as you practice. A rich tone quality depends largely on this wrist consciousness.

12. Always "listen," and criticize the tone quality you are producing. *Teach your ears how to think*. They will soon learn to be helpful teachers.

The Eighteen Cardinal Exercises:

Piano Technic can be narrowed down to *Scale, Arpeggio and Wrist work*. These fundamentals, concisely applied, form the quintessence of these exercises, which ac-



FRANZ LISZT WITH MR. AND MRS. CARL LACHMUND

counts for their economic efficacy, and that the limited number, when practiced with alert adherence to instructions, will provide ample material for two years' progressive self-study.

Ex. 1 Right Hand



Do not be deceived by the apparent simplicity of this exercise. To play it with deep pressure, evenly, and finally rapidly, without stumbling, will tax even a much advanced player, and it will benefit such a one, as much as it will a beginner.

Now, play it, please.

No; that is *too fast*; and you did not play very evenly. Try again.

No; you did not *count aloud*—and you joggle your hand. Again, please.

Now, press—*press harder*, on every finger.

Such are the remarks I have to make to every pupil at the start.

Ex. 2^a Right



Ex. 2^a Left



Ex. 2^b



Ex. 2^b



Exercise No. 2 is one of several that will develop the weak 4th and 5th fingers, which must be the constant aim of every

ambitious piano student. Watch the thumb; keep it extended, and always well over the keys. Watch the legato in passing from one group to the next.

Necessarily this lesson is devoted largely to general directions, and to "viewpoints,"

which are essential for all of the exercises, and which the student should re-read from time to time, to impress them lastingly on his memory. The next lesson will give the sixteen other studies, and cover the instructions for all.

Self-test Questions on Mr. Lachmund's Article

1. Where is the seat of Technic?
2. What are the usual defects in a student's playing?

3. How may figurative speech be used in teaching?
4. What is the best bodily position for playing the piano?
5. What three styles of touch are most effective?

Little Life Stories of Great Masters Biographies in Catechism Form

By Mary Schmitz

(In Response to a Definite Demand, a Series of These Little Biographies Has Been Republished in Book Form)

Edward MacDowell
(1861-1908)

1. Q. Tell something of Edward MacDowell's ancestry.

A. Alexander MacDowell, his grandfather, and Sarah Thompson MacDowell, his grandmother, were both born in Ireland, of Scotch-Irish parents, but came to America early in the last century. His mother Frances M. Knapp, was an American lady of English descent; his father, a New York business man.

2. Q. Where and when was Edward MacDowell born?

A. In New York City, December 18, 1861.

3. Q. Was MacDowell encouraged by his parents in his study of music?

A. MacDowell's grandparents were Quakers; and when the composer's father showed a fine talent for drawing it was repressed as much as possible. But Edward was encouraged by both father and mother in his talent for drawing and music.

4. Q. Tell something about Edward MacDowell's ability in poetry and drawing.

A. MacDowell made many attempts at poetry when he was quite young; and in later years his poems were so numerous and melodious that they were collected and published after MacDowell's death. He was very talented in drawing and often decorated his music books with clever sketches. One day in a music class he sketched the portrait of the instructor. He was caught at the work and the teacher carried the sketch to a famous teacher of art who begged MacDowell's mother to let him give the boy three years' instruction without cost to her. But the mother decided for a musical career for her son.

5. Q. Who were MacDowell's first teachers in music?

A. Mr. Juan Buitrago, a South American pianist, was his first teacher. Afterwards he studied with the famous Venezuelan pianist, Teresa Carreno, who had gone to New York when she was a little girl.

6. Q. When did MacDowell go to Europe to continue his musical studies?

A. In 1876, when he was fifteen years old, he, accompanied by his mother, went to Paris. He easily passed the examinations and was admitted to the conservatory and became the pupil of Marmontel, in piano, and Savard, in theory.

7. Q. Whom did he have as classmate in the Paris Conservatoire?

A. Claude Debussy, the eminent French composer.

8. Q. Why did he leave the Paris Conservatoire?

A. In 1878 MacDowell heard Nicholas Rubinstein play the Tchaikowsky "Concerto in B-flat Minor." He was amazed at the performance and concluded that if he desired to reach similar results he would have to employ different methods than those in use at the Paris Conservatoire at that time.

9. Q. Where did he go after leaving Paris?

A. After a short time at the Stuttgart Conservatory he went to Frankfort-on-Main.

10. Q. With whom did MacDowell study at Frankfort?

A. Raff was his teacher in composition and Carl Heymann in piano playing. Heymann was so impressed by MacDowell's greatness as a teacher that, when necessary that he resign, he recommended MacDowell as his successor. But as MacDowell was very young and an alien, he was denied the position.

11. Q. What conservatory appointed MacDowell head piano teacher?

A. The Darmstadt Conservatory, where he taught forty hours a week. He found it pleasanter to live at Frankfort and rode daily to the smaller city. During the long rides he studied German, French and English literature.

12. Q. When did MacDowell visit Liszt?

A. In 1882 MacDowell visited Liszt and played his first piano concerto for him. Eugene D'Albert played the second primo part. This concerto was dedicated to Liszt in appreciation of Liszt's kindness to MacDowell.

13. Q. How did Liszt show his interest in MacDowell?

A. Liszt insisted on having MacDowell's "First Modern Suite" given at the Allgemeiner deutscher Verein Convention, held at Zürich. MacDowell played it with great success. The following year Liszt again helped him by securing the publication of both the "First Modern Suite" and the "Second Modern Suite," by Breitkopf and Härtel in Leipzig.

14. Q. When and whom did MacDowell marry?

A. In 1884 MacDowell returned to America and married Miss Marian Nevins, of Waterford, Conn. Miss Nevins had been a pupil of MacDowell in Europe. After a month in America MacDowell returned to Europe with his bride.

15. Q. When did MacDowell return to America for a permanent residence?

A. In 1888, after several years of residence in Wiesbaden, where he wrote many of his less known works, he returned to Boston. Here pupils flocked to him in great numbers, and his orchestral works were performed by the leading orchestras. He made many appearances in recitals and with the Kneisel Quartette.

16. Q. When did the New York public first realize the genius of our American master?

A. In 1894 MacDowell played his "Second Concerto" for piano with the New York Philharmonic Orchestra, under Anton Seidl. All the critics were unanimous in their praise and found that at last America had a great master whose works were on a par with the great composers of other lands.

17. Q. When did MacDowell accept the position at Columbia University and what did he set himself to do there for the cause of music?

A. Mrs. Elizabeth Mary Ludlow endowed the chair of music at Columbia University with a fund of one hundred and fifty thousand dollars. Edward MacDowell was offered the position as Professor of Music. He set himself the task: 1. "To teach music scientifically and techni-

cally, to train teachers who shall be competent to teach and compose." 2. "To teach music historically and aesthetically, as an element of liberal culture."

18. Q. What compositions were written while he was teaching at Columbia University?

A. The famous "Norse Sonata" and the "Celtic Sonata" for piano solo, and the "Sea Pieces," which are among his greatest works.

19. Q. Tell something about the MacDowell country home at Peterboro, New Hampshire.

A. When the composer first went to Columbia University he bought a New Hampshire farm. It consisted of fifty acres of forest land and fifteen acres of good farm land. On it were a fine old house and some smaller buildings. There in a log cabin in the woods he wrote most of his later compositions.

20. Q. What was the cause of the sad and tragic end of the greatest of American masters?

A. The great strain of work at Columbia, together with private teaching and composition, caused the collapse of the great brain. He resigned from Columbia in 1904 but instead of resting he undertook more work. In 1905 the signs of the decay of the magnificent intellect were noticed. In January of 1908, when just reaching his prime, Edward MacDowell, beloved American composer, passed on to his rest.

21. Q. Where is MacDowell buried?

A. At Peterboro, New Hampshire. On a bronze table on the crest of the hill, not far from the little log cabin where so many of his splendid musical thoughts were written down, are the lines he wrote as a motto for his last composition, "From a Log Cabin."

"A house of dreams untold

It looks out over the whispering treetops
And faces the setting sun."

22. Q. How does MacDowell rank as a song writer?

A. By many he is ranked with the greatest song writers—Schubert, Franz, and Grieg. "In the Woods," "The Robin Sings in the Apple Tree," "The Sea," show great inspiration and a highly cultivated taste in musical background for the poet's thought.

23. Q. Name some of his shorter piano pieces.

A. "Witches' Dance," "Shadow Dance," "To a Wild Rose," "Scottish Tone Picture."

24. Q. What composition was inspired by the interest taken in Indian music?

A. The "Indian Suite" for orchestra.

25. Q. What is the object of the MacDowell Memorial Association?

A. To perpetuate the memory of MacDowell in a most helpful manner than a monument in stone or bronze. Here at Peterboro "people of approved talent may go for the purpose of the special creative work, to live for a stated period to carry out their ideas." Mrs. MacDowell from the proceeds of her lecture-recitals, has contributed many thousands of dollars to the enterprise.

Why Every Child Should Have a Musical Training

Prize Essay Contest. Prizes Aggregating \$270.00 in Value

This great prize contest open to all readers of "The Etude" closes on December thirty-first at five P. M. It is described briefly on page 794 of this issue. No subject is of greater interest to the musical home, to the conservatory, to the private teacher of music, to the music

club leader or to the music supervisors of our public schools. Already a great many compositions have been received as there are twenty-five prizes in all. The competition is the most interesting one ever inaugurated by "The Etude Music Magazine."

Queer Notation

By FRANCESCO BERGER

MUSIC HAS BEEN described as the universal language of all civilized nations. It is a question whether we should not include so-called civilized ones as well, for they certainly are music of their own, which appeals to them as much as ours does to us.

Although it is so universal, it is by no means uniform. Different composers, employing identical musical sounds, do not express themselves in identical ways, any more than different authors do, speaking the same language, say it differently from one another. Shakespeare will not say "good day, it's a fine morning," in quite the same words as Dickens would, nor will Dickens say it like Longfellow. And so it comes that Bach had to say, he conveyed it in his own way, which was not Bach's; and Mendelssohn differs from Beethoven, although they both wrote symphonies. To speak of these personal methods as "manipulations" is using too strong a term, but their slight peculiarities exist, is nevertheless true.

Idiosyncrasies of Notation

AND IT IS NOT only in their modes of expressing themselves that the masters differ—some of them carry their idiosyncrasies into their notation. Schumann, for instance, is unmistakably Schumann, when he marks "ped." at the commencement of a piece. In other composers a direction signifies "use the pedal," but it does not mean that with him. It means "use the pedal in the course of the piece," which is quite a different thing. It is a very vague and decidedly misleading direction, and, moreover, quite unnecessary, for any pianist sufficiently addicted to play Schumann at all, would use the pedal at his own discretion, without heeding the composer's indication. If what is recorded of him be true, Schumann was unaccountably fond of the "ped." and blur of the pedal, and did not care, as we do, at the muddle of conflicting harmonies which non-intermittent pedaling produces. It is lucky for the world that, with this personal fad, he did not appear as a pianist in public; for, had he done so, his reputation as a composer might have set the fashion for this *olla podrida* of clashing discords, thereby adding another pennance to those which many a modern concert visitor already has to endure. His music has providentially reached us through the discerning hands of his wife, who knew better than to pre-empt it with his injudicious instructions.

Schumann's "Soft" Pedal

SCHUMANN did not confine his affections to the "loud" pedal. He appears to have had an equal penchant for the "soft" one. In no other composer of his time do we find such frequent use of the *corda*. In older masters its total absence is accounted for by the fact that it had not, in their days, been invented. (A happy age!) But Mendelssohn, Chopin and Liszt were his contemporaries, and their pages are almost entirely free from it. One likes to think that Schumann's ear may have been so constructed that he was unconscious of the ridiculous "half-box" effect that *una corda* creates. He may have simply desired the passage to be rendered extremely *piano*, without thinking the deteriorated tone-quality which the soft pedal produces.

To the question: "What can be worse than a flute solo?" we have all heard the witty answer: "A piece for two flutes." Equally so is the miserable tinkle of *una corda* intensified by the addition of the other pedal. The two in combination add insult to injury, and we may be thankful that, with his constant direction to use one pedal or the other, Schumann mercifully spared us the additional torture of both together.

Another peculiarity in Schumann's notation is his use, in many places, of the words *Aus der Ferne* to describe a "from afar" effect. How a pianist playing in New York is to make his music have a Boston quality, would puzzle a Paderewski as much as it would the writer of these lines. Probably the direction can be sufficiently followed by playing the passage with extra light touch, leaving the question of mileage to the imagination of the hearer. It is but one of several far-fetched expressions in which Schumann permitted himself to indulge—a good deal of that nonsense about the "David's

bündler" marching against the "Philistines" is easily explained as the exuberant ebullition of an unbalanced mind.


Chopin's "M. V."

CHOPIN has the habit of frequently marking "m. v." in his music. He uses these letters as the abbreviation of the Italian words *mezzo voce*, which literally translated mean "half voice," and stand for "in an undertone." Applied to pianoforte music it is ludicrously out of place, though common enough in vocal music. Why he chose it as a substitute for the ordinary "*piano*" would be difficult to tell. He is known to have been an admirer of Bellini, then the idol of Italian opera worshippers; so perhaps, as an indirect compliment to that composer and his nationality, he adopted it, thinking that "*piano*" was no longer Italian enough for his purpose, having become so international. Be this as it may, the Irish music teacher was not wanting in the national wit of his country, when, in explaining to a pupil that *m. d.* meant right hand, and *m. s.*

meant left, he added that *m. v.* meant whichever you please.

Besides this fad, Chopin was guilty of a far more serious one in his notation; for when in the course of a piece he has wandered far from its original tonality, he does not remove the early signature and substitute the new one, but retains the old, and is thereby under the necessity of employing heaps of "accidentals" (mostly "naturals") which crowd the measure on paper, and whose multiplicity is bewildering to the performer. Suppose the composition to have begun in F-sharp major, and to have modulated into G minor, the quickest way to call attention to this would be to alter the signature from six sharps to two flats, and that is precisely what he does not do. Consequently every F, C, G, D, A, and E that occurs has to be separately contradicted by a "natural," and every B and E has to be separately marked as flattened. It is a laborious process, responsible for many false tones and much bad language.

Raff's Invention

RAFF HAS NOT inaptly been styled the Balfe of the pianoforte. His abundant facility and unvarying tunefulness justify the description. He could pour out music in any form almost as readily as Mozart, and had he been gifted with only an ounce more genius, his other qualities would have been sufficient to rank him among the great ones. Lacking this modicum of divine fire, he stands in the outskirts of, but not within, the temple of Apollo's high priests. Of one merit, however, the world's estimate cannot deprive him. He invented a mark of his own to signify the sudden (not gradual) cessation of *crescendo*, by drawing a little vertical line at the close of the *forte* of the usual sign, thus . My design resembles a slice of cake, not altogether out of keeping with what leads to *forte* (for tea!)

He and von Bülow, and a few others, employ the word *quasi* in a wrong sense. In its original Italian it means "almost," not "like," which they imply, and therefore it is difficult to realize how one can play *quasi tromba* (almost trumpet), or *quasi timpani* (almost kettle-drum). The music may imitate the notes of these instruments, but surely no pianist can be expected to play like a trumpet or a drum. If it be desirable to tell the performer what his music is intended to represent, we shall soon find such annotations as "like the wind," or "like a horse," or "like a cradle," or "like a gondola," or a "sun-stroke," or an "aeroplane," or a "cricket match."

On several occasions and in various places I have protested against the increasing practice in music notation of introducing other languages than Italian. Rightly or wrongly this language has for centuries been the accepted medium by which composers of all nationalities have communicated to performers how they wished their music to be rendered, so that music students had but to acquaint themselves with a few Italian words to know what to do. My own "vocabulary in four languages" gives the equivalent of Italian expressions in English, French, and German. But if the music student, in addition to these, has to be familiar with Dutch, Spanish, Russian and Scandinavian, he will have but little time left for his music, and will probably end by disregarding printed directions altogether.



PROFESSOR FRANCESCO BERGER

Certainly one of the most astonishing personalities in the field of music is Professor Francesco Berger, of London, whose articles upon various phases of music continually appear in leading publications abroad and in "The Etude Music Magazine." Professor Berger was born in London over ninety-two years ago. Despite his generous years, he is still actively engaged in teaching in London and is very vigorous, as the youthful spirit of his articles indicates. Among his teachers were Moritz Hauptmann (1792-1868) and Louis Plaidy (1810-1874). He knew Moscheles, David and Dreyschock well. He started teaching in London long before the Civil War in the United States. One of his most intimate friends was Charles Dickens, for whom Professor Berger wrote much incidental music to accompany the dramatic events in which Dickens was always interested. In 1886 Professor Berger became a member of the faculty of the Royal College of Music and in 1887 also a member of the faculty of the Guildhall College of Music. He has given numerous tours as a pianist, written numbers of successful songs and pianoforte pieces, and has recently published an excellent set of little pieces for the left hand. Professor Berger looks out upon the world through optimistic eyes and with a warm heart. On the following pages we present one of his recent letters to the editor of "The Etude" as an evidence of his virile penmanship.

The Careless Old Masters

IN THE OLDER editions of the classic masters we often find that they were very careless in their notation. They did not trouble to show by up or down turned stems whether the right or the left hand should be employed; their "ornaments" were frequently incorrectly given; and repeats, and "da capos" were left to the discretion of the player, instead of being determined by the composer. Modern editions of the older masters are in most cases far superior when supplied by accredited editors. But I am sorry to note in them a tendency to extend the value of an "accidental" into the following measure or even beyond. This is in direct opposition to an elementary rule in musical notation, which distinctly lays it down that the influence of an accidental is limited to the measure in which it occurs. If a piece is in G-major, and a strong C-sharp occurs in the fifth measure, you have no right to play C-sharp in measure six unless the sharp is again marked. If this has not been done the note C has reverted to its original natural condition. The insertion of a "natural" to mark this reversion is a precautionary measure which every careful player should resent.

It is well for us that so much of what the older masters wrote was so lastingly good when created that it has survived mis-interpretation, mis-printing, and mis-naming, to this day. And it is fortunate, too, that, though an inferior composition needs exquisite rendering to make it at all acceptable, a true masterpiece will bear inferior performance and yet charm and delight. The law of compensation is a blessed one.

Self-test Questions on Mr. Berger's Article

1. In what way did Schumann make unusual use of the pedals?
2. What peculiar marking did Chopin favor, and was he apt in its use?
3. What limitation kept Raff from being "one of the elect?"
4. What general rule should be applied in the writing and application of accidentals?
5. In what particular ways were the older masters careless in their notation?

Aids to Sight Reading

By Dorothy Bushell

WHEN a student is undertaking the study of a fresh composition, instead of letting him try over the right hand first and then the left, as is the usual manner, try letting him play the left hand at sight while the right-hand melody is being played by the teacher who also counts the time for him. It will be found that he reads much more quickly in his anxiety to keep up with the right-hand part. Moreover he grasps the whole meaning of the piece, and gets the rhythm at once.

This "duet" form of practicing a new piece is very appealing to young students. A new piece is always welcomed for the chance it gives to play duets. It is especially valuable to more advanced pupils who take a pride in quick sight-reading. With these it is well for the teacher to keep going, disregarding the pupils' mistakes, and, by counting aloud, compel him to follow every note. Where he stumbles or misses a beat, let him pick it up as soon as he can, the object being to focus the pupil's attention. This method develops concentration better than anything else and also creates a desire on the part of the student to be able to read quickly.

It has been said that "the study of music is four-fifths brains and one-fifth fingers;" there is no greater proof of this than the cultivation of sight reading in this manner.

Well Done

By Patricia Rayburn

"Even when a thing seems to be well done, it can always be improved upon."

A teacher remarked the other day—"Have you been playing your *Prelude* very often?"

Her pupil glanced up; "Oh, yes, several times."

"Have you practiced it lately?"

"Practiced it? Why, no. I know it. That isn't necessary."

"My dear, it is necessary. Your *Prelude* is one of the best pieces of music in its class and is therefore worthy of a perfect performance. It is a number into which you must grow. I expect you to continue prac-

ticing and working on that selection, not stipulating any time when you may lay it aside permanently."

The pupil stared in astonishment. "But—"

"You may practice, now and then, that *Prelude* for ten years, and still not play it as well as it can be played."

"Dig out the best of your old numbers every now and then, and practice them again, using the big tone, and trying new effects. And remember this: never drop a worth-while composition, for its interpretation can always be improved. No artist has ever yet reached perfection."

My dear Mr. Cooke,

18.7.26.

"The Etude" for July contains so much with which I am thoroughly in accord, - so much which I have thought about, written about, and preached over and over again, that I cannot resist the impulse to write you these few lines.

Huguenot's publication "The Monthly Musical Record" for this month has an article by mine with the head-line "Self help" in which much is said that (by a strange coincidence) your July number is said by Richard Kientz. Not only do we both attach the greatest value to that part of our musical education which no teacher ever can teach, but we both emphatically assert that a small amount of ~~extra~~ ^{inborn} talent plus a large amount of work, will carry further than a large amount of inborn talent with a small amount of work.

I very much wish you lived round the corner of my street, so that we could occasionally meet and have chats together for letter-writing is, after all, but a poor substitute for conversation, and I always feel that mine are singularly barren of the soul of my intended communication.

I am flattered at your quoting me in connection with music & poetry. I also hope that my recent "business" letters have safely reached you.

Very cordially yours

Francesco Preyer.

An Autograph Letter Recently Received from Professor Berger

The Saxophone Family

"The saxophone is no youth," remarks Henry Osgood in *The American Mercury*. "Ingenious Adolphe Sax invented it about 1840; in 1844 a forgotten Parisian composer named Kastner introduced it into one of his long-forgotten operas; in 1845 it was officially adopted for French military bands. It was then something quite new, a brass instrument played with a reed. Before that all reed instruments were of wood. There are seven members of the family ranging from the soprano down to the contrabass, though very few of the latter are now in existence, owing to their unwieldiness and the necessity of having a superhuman pair of lungs to play one."

"The soprano can climb up to the second G-flat above the treble clef; the baritone (the average orchestra has no lower bass) can drop down to D below the bass clef. There is plenty of room to write for them. They grow bigger according to the depth of their voices. What

you see ordinarily when there are three players are two alto saxophones and a tenor; if there is a quartet, the fourth is a baritone. They all have bent-back mouth-pieces and bells doubling back and up and out. When one or more of the players suddenly changes to a straight instrument, it is a soprano, and if there is one straight one about half as long as the others, that is little soprano. They are all transposing instruments; that is, they sound a note quite different from the one actually written.

"Until the days of jazz there was practically no virtuoso saxophone technic because none was called for. In military bands (Sousa has carried a quartet for years) they wander quietly and unobtrusively about, filling in and enriching the harmonic background. Meyerbeer, Bizet, Massenet and Thomas all employed them as solo instruments, though making no great technical demands on them."

"It is a poor use of liberty which substitutes for art a new form of sulphuretted hydrogen." —SIR W. H. HADOW.

"Try to make some slight variation in the registration of each hymn during a service." —G. B. NEVIN.

Simple Suggestions to the Ne Teacher of Small Children

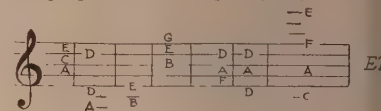
By Helen Tyler Cope

I. Do not neglect developing the left hand along with the right! Many teachers make this mistake, although we know that left muscles are harder to control and naturally weaker.

II. Study each child's nature to know its special likes and interests. In selecting the first pieces, be guided by this knowledge. The title means much to little ones and pieces of technical limits to suit can usually be found.

III. Do not make the learning of notes dry and too "school-like." Turn black-board and class work once a week are more satisfactory and save time for the busy teacher.

IV. Use the following spelling game and see how many words each can find that can be formed by the staff letters—at the same time placing the letters for notes on the proper lines and spaces, i.e.,



V. Never discourage a child! Sarcasm, correction, impatience, and never praising its efforts will utterly ruin the most capable teacher with a child.

VI. Do not give too long lessons. A tired child will not accomplish anything. Frequent lessons of short duration are best for beginners.

VII. Strive to help all pupils to gain such poise, that they will never grow up to know "stage-fright!" Train them to use every opportunity to play in public, thereby gaining ease and nerve control.

VIII. Use some system of rewarding them for promptness, regular practice, hours, clean hands and well-kept music as well as for good lessons.

IX. Make it a point to meet personally the parents, and to communicate by note, phone or, if possible, a home visit, at some time during the term. A visit into a child's home may change your entire attitude to that pupil; and to "handle" children of this day a teacher must be something of a psychologist.

X. See that a child is comfortable before starting a lesson. Cold feet and hands, a tight collar or sleeve, may worry one and make a good lesson impossible.

XI. If teaching at home, plan the work where it will not be interrupted. The least confusion distracts a child's attention and before it can concentrate again much of the lesson time is wasted.

The Long Vacation

By Florence Belle Soulé

WHEN the beginner in music stops studying for three or four months at a stretch he forgets practically all that he has learned. Likewise the pupil who moderately advanced loses ground very rapidly. Even a fully matured musician notices the difference when he stops working for that length of time.

The difficult work of a teacher in training hands to play and in teaching brain to think and ears to hear seems entirely wasted in many cases. If parents and students would only realize that it is the regular practice that counts, the activity engaged in day after day that mold lives they would arrange their vacation time differently.

We all need vacations. A change of air, new faces, new scenes and a rest are essential; but the long, long vacation does more harm than good.

The Drum Major

The First of a Series of Two Articles on the Drum Major in the Military Band

By J. BEACH CRAGUN, A.B., MUS.B.

FOREWORD

The various signals to be used by the drum major have never been fully covered by the training regulations issued by the United States military authorities. These are more a matter of tradition than of printed regulation and, as might be expected, have been subjected to extremely varied interpretations at the hands of individual drum majors in both army and civilian bands. Except where noted, all signals conform to drill and training regulations as issued by the government or to those accepted as traditional by drummasters throughout the service. The following additional points should be kept in mind:

The drawings (with a few exceptions) show the drum major as the band members see him, they being the ones to interpret his signals.

All drawings (with a few exceptions) show the drum major in the position of giving the preparatory command, the arrows showing the motion during the brief interval serving as "warning" and dotted lines the command of execution.

The signal commands are arranged roughly in the order of their probable appearance in taking out a band for a parade.

1. ASSEMBLE

THIS signal is given to assemble the band. The drum major goes to the spot selected, blows his whistle and waves the baton, as illustrated, to call together the musicians. The band falls in as follows:

D. M. represents the drum major, who stands facing the band; W. O., the warrant officer bandmaster and each of a bandsman.	D.M. □ □ □ □ □ W.O. □
--	--

The exact placing of the various instruments is somewhat a matter of choice. The bandmaster stands on a line with the front "rank," or line of men placed side by side. In a band with five in a rank the drum major marches directly in the line of the middle "file" or line of men ranged one behind the other. The space between ranks (from back to breast) is two paces, or 60 inches. The space between files (arm to arm) is one pace.

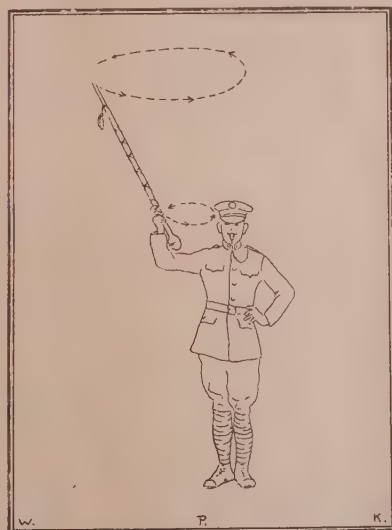
When players are assembled, the drum major orders "Right—Dress." He then corrects the alignment of the band (if necessary) by each rank and file separately. After this is done, he takes his place at the head of the band, standing at attention, facing forward, as shown in Fig. 2.

2. STANDING AT ATTENTION

A FRONT instead of back view is shown, since the signal involves no command of execution and concerns only the drum major. The ferrule rests on the ground about one inch from the toe of the right foot. The left hand rests on the hip, with the thumb to the rear. This position is used mostly; (1) while the band is standing at attention, ready to play or move forward on order; (2) while the band is playing, standing in march formation, under the baton of the band leader; (3) while the band is being inspected.

The decorative tassels of the cord on the baton should be so fastened that they do not drag on the ground when the drum major assumes this position.

The military drum major is not made so decorative as is the case, often, in non-military organizations. In the latter he may be uniformed exactly as the other members of the band, while some change the uniform cap to the bearskin "shako" shown in this picture. Other band leaders or organizations prefer to add to the gay appearance of the band by the use of a complete drum major's outfit such as is shown here.



1. ASSEMBLE

There is no preparatory command, and no command of execution. The whistle is to be used as little as possible. It is a signal of warning necessary in "Assemble" and "Countermarch," but to be used as infrequently as possible at all other times. (Posed for by Corp. H. L. B. Heron, drum major, 2nd Infantry Band, Fort Sheridan, to whom the author wishes to express appreciation for suggestions.)



2. STANDING AT ATTENTION

There is no preparatory command, and no command of execution. Heels together, feet forming an angle of forty-five degrees. Body erect, chest lifted and shoulders square, with head erect and chin drawn in. Weight resting equally on the heels and balls of the feet. Eyes front. (Wallace Meldell, drum major of Bloom Township High School, posed for pictures in this uniform.)

Mr. Cragun, a graduate of Oberlin College, Oberlin, Ohio, and of Columbia School of Music, Chicago, is a trained writer and instructor as well as an experienced bandmaster. He was for nine years instructor in music at the University of Chicago and is now the head of the Cragun School of Music, Chicago, a school specializing in band and orchestra training. He is well known as a composer, his published works including a four volume method for saxophone, the first published concerto for that instrument, and many recital pieces in the smaller forms.

The military band is one of the fields in which Mr. Cragun may be recognized as an authority. Following are some of the bands of which he is or has been bandmaster: Oberlin College, Springfield (S. D.) State Normal, North Central College, University of Chicago, 122nd Field Artillery, 12th Field Artillery, Mountjoy Commandery, Englewood Commandery, Bloom Township High School and Chicago Heights Elementary Schools.

—EDITOR'S NOTE.

3. PLAY (Standing, without moving forward)

THE drum major faces the band, right arm and baton extended high enough for the back ranks to understand the order. He now is in the position which issues the preparatory command, "Play." It is by all means advisable to observe the "warning" indicated by the arrows in the illustration. Some such "warning" is essential to any good conducting, especially in the playing of the first note of a composition. This "warning" is not called for in army regulations, but is extremely practical. No conductor starts off an orchestra without some slight motion of the baton serving in this direction. It is equally necessary in the case of the drum major.

The drum major then beats time for the band alternating the two positions illustrated, the dotted line position coinciding with the main pulses of the music (or the first of each measure in ordinary marches in quickstep time.)

The motions used must be definite ones, especially the "down beats," and must come to a definite "stop" at the bottom of the motion, at which exact point is to come the pulse in the music. Musicians find it almost impossible to follow any conductor without a definite down beat.

4. CEASE PLAYING (Band standing still)

DO NOT use the whistle unless necessary. The left and right swings of the baton should serve as sufficient warning to make possible an effective stopping of the music either at the end of the composition or at any time called for by the situation at hand. Only the well trained band is able to stop in clean cut fashion with, possibly, a little extra "punch" on the last note, and at any time the drum major may desire. The somewhat elaborate warning signals shown in the illustration will prove a tremendous help in this direction. They are not called for by the training regulations of the United States Government, but are traditional and in wide spread use among army and civilian bands.

When the band does not play to the end of the composition, the musical effect is far better if the drum major stops the band on the first or main pulse of some measure in the music. If his musical training be insufficient to insure this, he may be given the cue at the proper place by the band leader.

Many marches end on the first pulse, or beat, of the last measure. The drum major must familiarize himself with all marches to be used by the band, or his signals may not coincide with the music.



3. PLAY (Standing without moving forward)

Preparatory command: Extend the right arm almost to its full length.

Interval of warning: Give about one and one half seconds to the motion shown in the arrows.

Command of execution: The arm motion comes smartly to a dead stop in the position shown in dotted lines.



4. CEASE PLAYING (Band standing still)

Preparatory command: The same as "Play."

Interval of warning: The left and right swings of the baton, coinciding with two beats of the music.

Command of execution: The arm comes smartly to a dead stop in the position shown in dotted lines.

(Continued on page 782)

A NEW DEPARTMENT OF PUBLIC SCHOOL MUSIC

Conducted Monthly

By GEORGE L. LINDSAY, Superintendent of Music, Philadelphia Public Schools

The Junior High School Chorus

Part I

THE JUNIOR High School idea has long been in the minds of educators with a vision. Experiments were made to supply the need of a type of education which would bridge over the gap between elementary and higher education. The pupil is going from the elementary school to the high school was faced with the problem of adjusting himself to an academic atmosphere which was not altogether sympathetic to his needs. In so doing he was often the unfortunate victim of the clashing ideas of elementary and higher education.

The pupil who could not quickly adjust himself to his new environment soon fell behind in his studies and quit in disgust at the end of the ninth or Freshman year, as it was called. The same pupil may have had a good record in the elementary school. Educators tried to solve the problem from an academic point of view by placing the teaching of subjects in the upper grades of the elementary schools on a departmental basis. This was a big move in the right direction, but it did not change the attitude of the high schools toward the individual needs of the growing boys and girls under their care.

The complexity of modern life has challenged educators to meet modern issues in life-work and its preparation. They are being met by the Junior High School idea. I call it an idea because it is not confined to the actual work that goes on in the school building dignified by the name "Junior High School," but reaches out to the broader aspects of the modern needs for training for better citizenship, in all school life. It gives not only ethical and vocational preparation but also provides a background of actual experience in the right use of leisure time.

The Junior High School Chorus

EDUCATORS appreciate the fact that music can and does play an important part in developing a happy social school life and spirit. The value of chorus or massed singing in the assembly and choral periods is well recognized in the Junior High School. There is no doubt of the fact that choral work in large groups is most acceptable to the pupils and the school principal because of the reaction in school spirit and camaraderie.

The handling of large choral groups which do not meet daily creates a problem for the music teacher to solve. It can be solved and large groups can be handled successfully provided that sufficient help is given to the music teachers. The music teacher can reach the individual pupils best in small groups, and the organization problem is comparable to any other class room activity, but the music teacher must consider the larger usefulness of chorus singing in the life of the school, and he must sacrifice some of the more intensive teaching of music to the rank and file of the Junior High School pupils.

Elective courses are provided for ninth year pupils who are especially interested in music; and music clubs are provided for all of the pupils who are interested in glee club, orchestra, operetta, appreciation and other music clubs.

The music teacher can make a happy compromise in the choral program by meeting the individual classes of a choral group separately once a week in the music class-room, and later meeting the entire group in the auditorium. This plan is ideal as it permits both types of work in music to be carried on. It is not necessary to teach all of the vocal parts to the small class group. Certain classes can be prepared on one or two parts and the real part work presented in the auditorium by merely combining the classes.

Many schools do not provide two periods of forty-five minutes each in the weekly schedule. Because of housing conditions the chorus music often has to be presented in the auditorium. Let us consider a plan which has proven successful in presenting choral music to large groups massed in the auditorium.

The Progressive Program

THE MODERN Junior High School contains classes of mixed pupils in the seventh, eighth and ninth years of school. There are six terms of work presented and the grades are numbered, 7a, 7b, 8a, 8b, 9a, 9b. This calls for six programs of music on the basis of one for each term of work. The choral groups should be kept separate in grade so as to maintain a general program of music of progressive difficulty. This is not difficult to do in a large school of one thousand pupils or more, but in the smaller school it is necessary to have two periods of chorus or more weekly in order to keep a progressive program in operation for each term of work and still maintain the large mass chorus work.

In the small school a different general program would have to be presented each term for the mass work. The regular program could be carried on in part in the single class lessons. The average Junior High School chorus schedule calls for two periods weekly for the seventh and eighth grade pupils and one period for the ninth. The ninth grade pupils who are musical and sufficiently interested should be given an elective chorus of four periods weekly. This should count toward high school graduation on a laboratory basis of two semester hours or points of credit.

The glee club can take care of the seventh and eighth grade pupils who wish to have special work in choral music. The glee club should meet in the club periods or seventh periods. This is on an extra-curricular basis with no credit. The special chorus or vocal ensemble could combine with the glee club for regular or special work.

Music of Suitable Vocal Range

EVERY PUPIL should take chorus whether he is musical or not. The music selected should suit the grade and average age of the pupil. The pupils are in the early adolescent years and the changing voice of the boy presents a real problem in planning a program of music material. This fact alone presents a strong argument for a progressive program of material.

There are many theories advanced for the care and treatment of the changing voice of the boy. Many of these theories fail to consider that we are dealing in school with just the average boy who enjoys a lot of shouting in his play with consequent detriment to his voice. We are not dealing with boy choir singers who have been trained to sing "treble." The occasional choir singer or the exceptional boy-voice can be easily discovered and given a suitable voice part.

In the seventh grade the voice of the average boy has not changed, though a thickening of the lower tones is in evidence. This can be easily detected in the singing of the school assembly. In unison selections of a range from middle "C" to two-line "C" the massed effect is rich and full and the singing of the boys is quite prominent. When the range goes beyond the upper "C" the boys drop out or "scoop" down an octave lower. This gives the grotesque effect of the average upper grade assembly singing. The comfortable range for the changing voices of the boys in the Junior High School lies well below two-line "C."

The boys therefore should be assigned the alto part in three-part selections for unchanged voices and the boys of the eighth and ninth years with unchanged and changing voices which are alto-tenor should sing a part which is similar to a tenor part of alto range. Music of comfortable vocal range must be provided for all of the pupils, girls and boys. We must not forget that the girls' voices are maturing and must be protected from extremes in range. About fifty per cent. of the boys' voices are changed in the upper eighth and ninth grades.

Types of Music

THREE and four part music for soprano, alto and baritone or soprano, second soprano, alto-tenor (or alto) and baritone of limited range should be provided for the upper grades. The selections should be of short or moderate length, fairly easy and melodious. It is only in recent years that the need of music suitable for Junior High School use has received consideration. This need is now being supplied and literature covering this field is available.

It is impossible to sing standard four-part choruses in their original form. The tenor parts are of too extended a range and must be revised. This is also true of the bass parts. There are two types of music to consider, namely, that in which the vocal parts can be presented directly with the words in a rote-reading fashion and that which must be studied intensively because of the peculiarities of the voicelending of the parts.

The first type is of a contrapuntal nature and each voice part is said to be a melody. The second type is of a harmonic nature which has the melody harmonized, whether it lies in the soprano part or not. Both types should be used and presented accordingly. Unison song and two-part material should be used in all grades. Three-part songs for unchanged voices should be presented in grades 7a, 7b and 8a. Three and four-

part songs in which one part is in the baritone range should be presented in grades 8b, 9a and 9b. Songs of three parts with an optional baritone part should be presented in grade 8a, since the boys with changed voices are in evidence here.

Division of Vocal Parts in the Lower Terms

THERE IS a popular idea that the singing of children should be uproarious. An advertisement appeared recently stating the fact that a certain Sunday School had "uproarious singing." Secular educators also hold this false opinion of "heartly singing." Anyone who has had experience with immature voices knows that "it takes nine tailors to make a man" and that it takes many immature singers, singing easily and naturally, to carry a part in the average school auditorium.

Much valuable time can be used up in "trying" voices individually. Very little singing will be accomplished during the first four weeks if this is attempted on a large scale and much commotion will result from the process.

Decide on a standard scheme of seating; that is, one in which all of the pupils can hear at least two other important vocal parts beside the one being sung. Seat the boys together, either in the middle seats of the auditorium where they can be observed easily, or on the conductor's right hand. It is well to alternate the first and second division of the girls' voices in order to give all of the girls an opportunity of singing first and second soprano respectively on certain selections.

No girl is called "contralto" and assigned definitely to that part. Much trouble and complaint from parents and pupils will be avoided by assuring the girls that the second part is "second soprano" and in the lower soprano range. The music selected should confirm the fact, of course. In the 7a, 7b and 8a grades the boys should carry the third or alto-tenor part. This means that one-half of the group is assigned the lowest part. The boys will do well with one part.

Division of Vocal Parts in the Upper Terms

IN grades 8b, 9a and 9b, enough of the boys' voices have changed to supply a baritone part. The boys with unchanged voices should be seated to the left of the boys with the changed voices. Much three-part music for mixed voices has been written which permits the boys to sing together in octaves without disturbing the musical effect by an undue crossing of the inner vocal parts. This maintains the principle of keeping one part for the boys. Much of this type of three-part music should be used, at least until the new baritones have found themselves vocally. It is not difficult to separate the boys with changed voices from the rest. By singing familiar unison songs, such as "America," in the key of F, the boys with changed voices are easily detected. All of the boys should sing together on songs of limited or low range while the girls remain silent. If the boys are taken individually they will feel self-conscious and often respond unnaturally.

(Continued on page 771)

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M.A.

Professor of Pianoforte Playing at Wellesley College

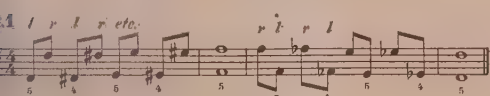
This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered Department. Full name and address must accompany all inquiries

The Tremolo—Accompaniment Chords

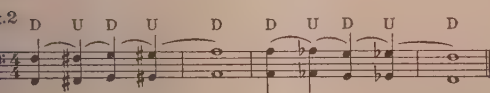
(1) I have an adult pupil who finds it very tiring to the wrists to play a tremolo.
(2) The same pupil has difficulty in making left-hand jumps from a single note or octave to a chord, with any great amount of speed. This is especially the case when reading the music.
J. A. M.

(1) The best conditions for tremolo playing are, first, a perfectly relaxed wrist, and second, the least possible forearm rotation that will produce the desired results.

Lead up to the tremolo by the following exercises. These are given for the left hand, but may also be applied to the right.



Practice legato, letting the hand rotate decidedly to the left (l) for each low note, and to the right (r) for each high note. And in the following:

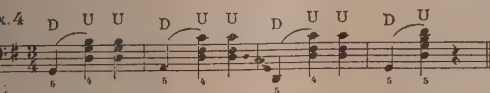


the wrist falls (D) in sounding each white key, and rises (U) for each black key.



Combine the motions described under Exs. 1 and 2, rotating very slightly as in Ex. 1, while the wrist falls and rises as in Ex. 2. The tremolo should be played very softly, and the fingers should not rise from the keys.

(2) Slow practice with the left hand alone is the best panacea for this trouble. But be careful to employ the following motions, since accuracy is dependent chiefly on the proper focusing of the hand over the keys:



Let the wrist fall in playing the lowest note of each group, and let it rise with each of the upper chords. Observe, too, that all of the single bass notes are played with the fifth finger which should not be employed in the upper chords unless it is absolutely necessary, in Measure 4.

Let the hand move in a straight line from the low note to the chord position, avoiding any undue flourishes. Similarly, let it move directly from the last note of each measure to the first note of the next.

What is Music?

I have had a much-disputed argument over the definition of music. My friends all seem to get only as far as that "music is one of the five beautiful arts." Can you give me a clearer and more specific definition?
A. M. M.

In his book: *Music, an Art and a Language*, Professor Spalding says:

"To define, in the usual sense of the term definition, what music really is, will be forever impossible. The fact indeed that music—like love, electricity, and other immaterial forces—cannot be defined, is its chief glory." Attempts at defining music often express merely the attitude of an individual or an epoch toward it. Per-

haps, for instance, many will subscribe to Dr. Johnson's celebrated *bon mot*, that "music is the least disagreeable of all noises." In the eighteenth century, the philosopher J. J. Rousseau defined music as "the art of combining tones in a manner agreeable to the ear"—a sufficient description for a time when music's chief office was to amuse the potentates of the day and to make them forget their troubles.

Of course, as you suggest, music is one of the five fine arts, of which the other four are painting, sculpture, architecture and poetry. Any further definition must take into account what music deals with in the way of materials, how these materials are managed, and what are its chief functions. With these demands in mind, I will venture to give my own definition, which can be taken for what it is worth. It is that *Music is the art of expression through the medium of organized sound.*

How to Teach Chording

Practical methods of teaching "chording" are presented in two letters recently received. The first is from E. L. G.:

I was much interested in the question and answer about chording, in the July ETUDE. I, too, have been asked to teach how to chord.

Because I believe that chords and arpeggios shape the growing hand to the piano, I give my beginners the triads in the key of C major on I, V, IV, V, and I. They soon learn these, and inform me that "Daddy thinks they are the prettiest things I play, and mamma likes to hear them, too."

After the scale and chords of C are familiar, I pass to G major, explaining how the black key occurs. Next I take some little melody in C or G, such as *Silent Night*, and have them sing it, playing the proper chords. Here is where the "gift of God" comes in; for, while everyone can play the chords and arpeggios, not all can fit the chords to the melody.

However, they all gain a valuable acquaintance with keys and tones. After all, the first object with a beginner is to develop a love for music; and what is more beautiful than a chord and its application? I also, by the way, teach them to change a major chord to minor, and the reverse. I hope Mrs. F. G. will try my plan.

In the second letter, note that the writer, Mrs. J. B., begins to teach chording only when the pupil is over ten years old. She says:

Your questions about chording and extemporization prompts me to give you my experience.

I give the three positions of chords in my weekly work with each student over ten years of age. I find them beneficial in the following ways:

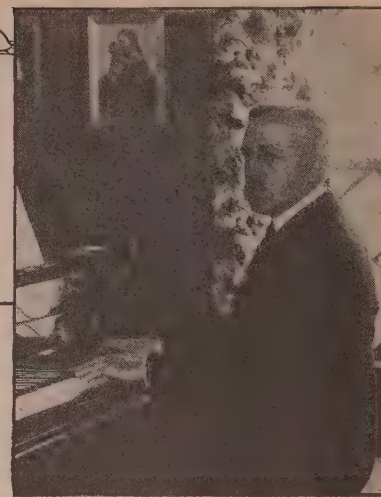
(1) Because they familiarize the student with the keyboard.
(2) Because they teach to play chords more efficiently.

(3) Because a student thereafter does not become confused when he sees a group of notes, even if there are five on one stem. He already has had three notes, so that the other two will be easily recognized.

After giving the chords with both hands together, I have the student break them up into arpeggios. Then I have him play the chords, using the pedal, and counting aloud. The lower octave is sounded on beat 1, the pedal descends on beat 2, then the right hand plays the chords on beats 3 and 4, as follows:



The writer then proceeds to show how these chords are applied to a given tune, such as *Home Sweet Home*, first in the key of C, and eventually in all other major keys. Meanwhile, too, the pupil's growing familiarity with fundamentals, such as the scales in thirds and sixths, major and minor chords, is applied to enrich the extemporized accompaniments. From the outset, the use of the pedal is taught. If the child is not tall enough to reach it, he is taught to press with his foot on a stool, so that he may acquire the right technic.



PROF. CLARENCE G. HAMILTON

Professional Possibilities

I am a young man of twenty-one, and commenced piano study about two years ago. Since I have to make a living, I cannot give much time to music, which is meat and drink to me. In two years' time I have mastered four books of a five-book method, and have had thirty-two lessons. I practice an average of two hours a day.

My people tell me to forget my ambitions and turn to something more substantial, so that I am much discouraged. I cannot take more lessons at present, but can play any popular piece after reading it over a few times. I have mastered a number of the classics, such as Beethoven's Op. 13 and Chopin's *Waltzes*. I may state that my friends take pleasure in my playing, and that a music teacher commented on my expressive style. Please advise me.
L. J. M.

I should say that you undoubtedly have musical talent, and that you have accomplished much in so short a time. But whether, under the circumstances, you could become a proficient or a professional pianist is another question, for the road to this goal is a long and steep one, and to traverse it one must be prepared to expend much time, labor and money.

If you have a good position in some other field of work, I advise you to retain it, and to devote what time you can find to self study in music. Then, if your enthusiasm still continues, perhaps the way will later open for more intensive musical work. You are still young, so don't give up hope!

Developing Speed

What can I do to develop speed? I am taking Liebbling's *Selected Czerny Studies*, Vol. III, Heller's Op. 25, and pieces from *THE ETUDE* of grades 3-5.

My teacher says that I have talent and good fingering, and I can read music quickly, but my fingers seem stiff and I cannot play runs fast and clearly enough.

What grade am I in?

BETTY.

Your lack of speed, I should say comes not from stiff fingers, but from stiff wrists. If you have accurately learned a composition at a slow tempo, the next thing to do is to give your attention to a perfect wrist relaxation. When this condition is attained speed will follow as a matter of course.

From time to time relaxation exercises have been given in this department of *THE ETUDE*. Look them up, and put them into operation.

You would probably be rated as between the fourth and fifth grades.

Exercises and Pieces

I have a pupil whose mother thinks that he has lost interest, and that I am giving him too many exercises. She asks me when I am to give him only pieces, and no more exercises. I am well satisfied with the pupil's work. What would you answer her?
W. G. E.

Point out to the mother that, just as a carpenter must know how to use his tools before he can build a house, so a music pupil must go through a certain apprenticeship in the way of technical exercises before he is prepared to play pieces. Show her that he advances from grade to grade, first by securing the necessary technical equipment by means of the proper exercises, and then by applying these exercises to pieces that fall within the new grade.

Meanwhile, you may temper the severity of the purely technical work by giving an occasional piece that will apply the above principles and that will encourage both the pupil and his mother.

SCHUMANN'S EARLY
SHORTCOMINGS

ROBERT SCHUMANN became one of the greatest of men, as he was one of the greatest of composers; but he was no plaster saint, and at the University occasionally got into financial scrapes, that led him to reveal some human weaknesses. "Schumann's frequent financial statements cannot be trusted," observes Frederick Niecks, in his newly published biography of Schumann. "The demands, trying in their amount and frequency, now and then embitter the life of the Schumann family, generally so loving and so mutually appreciative, and lead to interruptions of the letters and disturbance of the usual sweet concord."

"Often the demands are not trifles, but a matter of a hundred thalers or more. Sometimes they border on the dishonest. Thus he writes to a brother to send him a bill of exchange, 'but don't tell Mother.' And to his mother he writes not to tell his brothers of his application to her. Worse are his requests to her to raise money for him to tide over the time till his coming of age. As I said, his statements as to his real expenditure cannot be trusted—for instance, the amounts of University fees, payments for language lessons, tradesmen's bills, and so forth. By the way, our proud young gentleman failed to pay his fees to the University, and was threatened with imprisonment and fine. How is this dishonorable conduct of Schumann's to be reconciled with his indubitable gentleness and nobility of character? He himself knew that this contempt for money, this throwing it away, was a pitiable trait in him. He admitted the carelessness that made him throw his money out of the window. But his self-reproaches and good resolutions never had any result—they were forgotten as soon as uttered."

"How many persons try to become musicians without the first essential of musicianship—mental application!"—*Leschetizky*.

THE AUTHOR OF "LA VIE DE
BOHÈME"

In "My Recollections," Massenet tells us that he might have been commissioned to write the opera "La Bohème" which Puccini ultimately wrote, but that his publisher refused to let him, on the grounds that he was too intimately acquainted with personalities involved. "I would have been greatly tempted to do the thing," says Massenet. Of Henry Murger, author of the novel on which the opera is founded, Massenet says: "Like Alfred de Musset—one of his masters—he had grace and style, ineffable tenderness, gladsome smiles, the cry of the heart, emotion. He sang songs dear to the hearts of lovers and they charm us all. His fiddle was not a Stradivarius, they said, but he had a soul like Hoffman's and he knew how to play so as to bring tears."

"I knew Murger personally; in fact, so well, that I even saw him the night of his death. I was present at a most affecting interview while I was there, but even that did not lack a comic note. It could not have been otherwise with Murger."

"I was at his bedside when they brought in M. Schaune (the Schaunard of *La Vie de Bohème*). Murger was eating magnificent grapes he had bought with his last louis and Schaune said, laughing, 'How silly of you to drink your wine in pills!'"

"As I knew not only Murger but also Schaunard and Musetta it seemed to me that there was no one better qualified than I to be the musician of *La Vie de Bohème*. But all these heroes were my friends and I saw them every day, so that I understood why Hartmann thought the moment had not come to write that so distinctly Parisian work, to sing the romance that had been so great a part of my life."

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

PUCCINI'S STUDENT DAYS

PUCCINI, composer of "Madame Butterfly" and others of the most successful operas of modern times, had the usual experiences of poverty in his student days in Milan. In the new edition of Nathan Haskell Dole's "Famous Composers," an admirable condensed account of his life is given.

"He seems to have lived a very regular and abstemious life," says Mr. Dole. "He wrote home that he rose at half-past eight and played the piano for a while. At ten-thirty he had his breakfast and took a walk, studied from one until three, played the piano again from three until five, when he took his dinner of soup, cheese and half a liter of wine; then before retiring went for another walk."

"His room which he shared with his brother Michele and two other young fellows, was on an upper floor in a house in the via Solferino. Often the luxury of a herring sufficed the four of them for supper. When a month's stipend of 100 lire (about \$20.00!), furnished by the Congre-

gation of Charity at Rome, arrived in a registered package their landlord always managed to be present and extracted his rent before he would let them have the rest of it, and that was generally mortgaged to their provision-dealer.

"Occasionally they ran out of coals and in order to hide their impecuniosity and cloak their pride, Michele would pretend he was going off for a journey and his friends would come down to the door to bid him farewell. He would return under cover of the evening with his traveling-bag full of the needed fuel. Their landlord objected to any cooking in his house, but it was rather cheaper than to go to a restaurant and they were put to all sorts of shifts to throw the watchful *padrone* off the scent."

Like another Schubert, Puccini lacked money wherewith to buy music paper, and wrote his first published composition on odd scraps and tatters and torn ends of paper.



RACHMANINOFF IN CALIFORNIA

This remarkable portrait of the musical giant of Modern Russia was taken standing in front of one of the giant Sequoia trees in the Golden Gate State. Rachmaninoff is becoming more and more endeared to Americans.

PEACE—BOUGHT AND PAID FOR

A CHARACTERISTIC story of Verdi is told in "Memories of a Musician" by Wilhelm Ganz, showing how the composer of "Trovatore" and "Rigoletto" was forced to seek respite from the consequences of his own tunefulness.

"A friend of mine who went to see Verdi when he was staying in a villa Moncalieri found him in a room which Verdi said, was his drawing-room—a bedroom combined, adding, 'I have two other large rooms—but they are full of things that I have hired for the season.'"

"Verdi threw open the doors and showed him a collection of several dozen pianos."

"When I arrived here," he said, "these organs were playing airs from *Rigoletto*, *Trovatore* and my other operas from morning to night."

"I was so annoyed that I hired the whole lot for the season. It has cost me about a thousand francs, but at all events I am left in peace."

MICHAEL BALFE

BALFE and his pellucidly melodious "Bohemian Girl" are not to be forgotten even in these days of tonal gaudiness and strident Russian ballets. Wilhelm Ganz in his "Memories of a Musician" tells us something about him of human interest:

"Balfe used to sit up at night composing," says Ganz, "and his devoted wife used to keep him awake by giving him strong coffee. I believe he got a thousand pounds for each opera from Messrs. Boosey & Co., but he generally spent his money pretty freely, and I remember he bought himself a carriage and launched out into other extravagances; and he was about the only operatic composer I ever saw riding about on horseback. Unfortunately he did not save for a rainy day."

"He was a very pleasant and cheerful-looking man. In his early days he had studied singing in Italy and had sung there on the stage; so he spoke Italian fluently which came in very useful when he became the conductor of the Italian Opera at Her Majesty's Theatre. He was a first-rate conductor, and did not only beat strict time, as some conductors do (and their beat is like the pendulum of a clock), but also showed sympathy with the singers by allowing them *tempo rubato* and also *ritardandos* and *accelerandos* if they did not overstep the rules of music or sing out of tune. Being a singer himself, he knew exactly where to give way to singers."

"Composing gave him no trouble; he came fluently to him, and he had the gift of melody, which, by the way, does not count for so much in the present day."

USING ETUDE DEPARTMENTS

THE idea of using ETUDE departments may be developed by introducing them into the "Current Topics" discussion of musical clubs. This will be found especially beneficial to normal classes where the members are preparing to teach. The questions should be introduced as debates, each member expressing ideas that he would carry out if he should need to overcome an obstacle of such a nature in a pupil of his own.

To overcome the possibility of any of the members reading the answers to the questions asked in their own ETUDES, I should suggest that the questions be taken from back numbers, say five or eight years back, if such copies are obtainable. As a further suggestion, you might have one member of the society obtain questions for one meeting, another obtain other questions for the next meeting, and so on. After the questions have been thoroughly discussed, the one offering the question should read the answers given, which may possibly open up a further field for discussion.

A Master Lesson Upon Beethoven's Sonata Pathétique

Prepared Expressly for THE ETUDE by the Eminent Piano Virtuoso

WILHELM BACHAUS

"The Etude" has the honor to present this notable feature by one of the most distinguished performers upon the pianoforte of the present era. Wilhelm Bachaus, born at Leipzig, March the 26th, 1884, is a pupil of Alois Reckendorf, a Moravian teacher, who was a professor of pianoforte playing at the Leipzig Conservatory for some thirty years. This unusual master had been a student of science and philosophy at the Vienna and at the Heidelberg Universities and was well known as a musical savant. He identified the keyboard genius of Bachaus and left nothing undone to develop his great talent. Thereafter Bachaus spent a year with d'Albert and later had a few lessons with Siloti. Although he appeared publicly at the

age of eight, his real début did not occur until 1901. In 1905, he won the Rubinstein Prize at Paris, one of the great distinctions of the pianistic world. His public appearances in Europe revealed intellectual and emotional power of the loftiest order accompanied by one of the most astonishing technical equipments ever possessed by a pianist. His tours in America have been extraordinarily successful. His playing of Beethoven has brought him international fame as a Beethoven interpreter. This is the result of the most exhaustive study of all the details of the performance of the works of the great master. In the November issue Mark Hambourg will present a master lesson on Schubert's Military Polonaise.

THE SONATAS of Ludwig von Beethoven, standing as classical pillars in the great art of music, continually afford new opportunities for study, investigation and admiration.

"Beethoven was born at Bonn, in December, 1770. The most careful savants have found that a great deal of the early life of Beethoven is surrounded by obscurity. In fact, there is no real certainty as to the actual date of his birth. It may have been the 15th or the 16th. All that is known is that he was baptized on the 17th of December, 1770. His grandfather, Louis von Beethoven (according to the German authority, Paul Bekker) came from Holland to Bonn as a young singer. Alexander Wheelock Thayer, the American biographer of Beethoven, has traced the origin of the family to Belgium, going back as far as 1650.

"The grandfather, Louis (Ludwig in German) von Beethoven, was clearly a very gifted singer and a musician of parts, because he became the Hofkapellmeister of the Elector of Bonn. From all accounts, he was a man of great ability and high standing. This is noted particularly here, because in most of the shorter biographies of Beethoven major attention is given to the son of Louis, Johann von Beethoven, famed in history for his absolute habits and his cruelty to his son, the great Master, Ludwig von Beethoven. Students of heredity may be interested in noting that the mother of Johann was addicted to strong drink, was separated from her worthy husband and died in a religious refuge. Ludwig von Beethoven's mother's maiden name was Daubach (Thayer). She is reported to have been handsome, serious woman, who attended to her household duties with great care. Beethoven was devoted to her and spoke of his 'excellent mother.' She died of consumption at the age of forty.

He Visits Vienna

"WE must now pass rapidly over the events of his youth; his first visit to Vienna at the age of seventeen, where he excited the admiration of Mozart; the beneficent influence of the von Breuning family upon his general culture; the patronage of the refined Count Waldstein; his early compositions some of which were lauded by Haydn; his second journey to Vienna in 1792; his studies in Vienna with Haydn and Schenk and the severe Albrechtsberger. In Vienna, his strong personality and his great genius soon made him a lion of many notable social events.

"Beethoven's compositions when they first appeared were regarded as extremely modernistic, almost as many in this day might look upon the compositions of Stravinsky, Bartok or Scriabine. For instance, Ignaze Moscheles describes his first acquaintance with the *Sonata Pathétique*.

"About this time I heard from some fellow-students that there was a composer recently come to the fore in Vienna who wrote the most curious stuff in the world—a baroque type of music, contrary to all rules, which no one could play and no one could understand; the composer's name was Beethoven. To satisfy my curiosity as to this eccentric genius, I betook myself to the lending library and procured a copy of Beethoven's *Sonata Pathétique*. I had not enough money to buy the work, but I secretly copied it out. I found the novel style so attractive, and my admiration was

so enthusiastic, that I so far forgot myself as to mention my new discovery to my teacher. He thereupon reminded me of his precepts, and warned me not to play or study eccentric productions until my style was formed on more reliable examples. I disregarded this advice and acquired Beethoven's works one by one as they appeared, finding in them such consolation and delight as no other composer was able to give me.

He Named but Two

"IT IS said that the *Pathétique* and the *Lebewohl* (Farewell) are the only two of his sonatas to which Beethoven himself gave titles.* The sonata itself which was published as the *Grand Sonata Pathétique for the Clavier or Pianoforte, in C Minor* was issued by the house of Eder in Vienna in 1799. It was dedicated to Beethoven's important patron, Prince Carl Lichnowsky. Unlike most of the classical compositions of that day, it was in minor instead of major. Of Beethoven's thirty-six sonatas, for instance, twenty-six are in major and ten in minor. Of his nine symphonies, seven are in major and two in minor.

"The brilliant French critic and novelist, Romain Rolland (author of Jean Christophe), finds it difficult to see why Beethoven called this sonata the *Sonata Pathétique*, except for the 'sad and dramatic introduction theme.' The same author, however, draws our attention to the fact

that in 1799, when the sonata was produced, Beethoven was just becoming conscious of the great tragedy of his life—his approaching deafness. Rolland quotes from a significant letter of Beethoven to one of his friends:

Beethoven's Deafness

"I LEAD a miserable life indeed. For the last two years I have completely avoided all society, for I cannot talk with my fellow-men. I am deaf. Had my profession been any other, things might still be bearable; but as it is, my situation is terrible. What will my enemies say? And they are not few! At the theater, I always have to be quite near the orchestra in order to understand the actors. I cannot hear the high notes of the instruments or the voices, if I am but a little distance off. When anyone speaks quietly I hear only with difficulty. On the other hand, I find it unbearable when people shout to me. Often I have cursed my very existence. Plutarch has guided me to a spirit of resignation. If it be possible at all, I will courageously bear with my fate; but there are moments in my life when I feel the most miserable of all God's creatures. Resignation! What a sorry refuge! And yet it is the only one left to me!

"In this sonata, Beethoven saw fit to omit the conventional minuet (as he did also in Opus 10, No. 1). The work is distinctly different in type from Beethoven's later work. One writer points out that it is more the prelude to an oncoming tragedy than the tragedy itself. Beethoven's employment of diminished-seventh chords in the introduction is in keeping with his apparent practice of using these chords to express sadness and pain.

Interpreting Beethoven

"BEFORE making a detailed analysis of the *Sonata Pathétique*, I would like to make a few remarks concerning the interpretation of the works of Beethoven, in general. You will discover in the compositions of Beethoven, even in his earliest works, occasional temperamental outbursts, such as are not to be found in the music of any composer prior to his time. This, in combination with many stories current about Beethoven's proverbial bad temper—which according to reports was supposed to have manifested itself in such incidents as throwing a chair or a plate or a cup at his servants, and other displays of uncontrollable anger—leads some mistaken students to the belief that they will catch the right spirit in which to interpret the masterpieces of the great romantic composer by playing certain passages with violent shakings of the head, throwing the arms about or otherwise punishing the

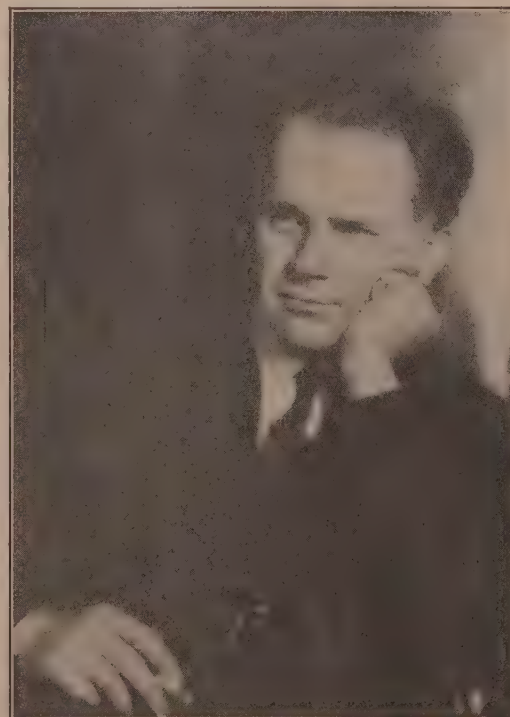
*Alfredo Casella in his recent edition of the Beethoven Sonatas says, "All these more or less romantic titles are apocryphal, invented by editors to attract the attention of the dilettante, and should figure neither in the edition nor in the program. The only sonata the title of which is attributed to Beethoven is '*Characteristic Sonata*' Opus 81. (L'adieu, l'absence et le retour). The *Pathétique Sonata* was so called by the editor, with the tacit consent of Beethoven.

Beethoven's First Teacher

"BEETHOVEN himself reported that he had given the major part of his life to music since the age of four. His father literally persecuted the child with study. His first teacher (apart from family influences) was the old organist, Jan der Eeden. He was succeeded by a young and good-for-nothing associate of the father, Tobias Friedrich Pfeiffer, who because of his loose character had been banished from city after city. Bekker states that Johann von Beethoven could return home from wild spees with Pfeiffer and at midnight 'drag the weeping Beethoven from his bed' and begin a lesson which often lasted until morning. In this way Ludwig's art was made a misery to him under the very eyes of his father.

"Beethoven's next teacher was Brother Willibald Koch, a Franciscan organist. He then studied with Christian Gottlob Neefe, who was possibly the greatest influence in the life of this amazing child genius.

"I live
only
in my
music"—
Beethoven



WILHELM BACHAUS

"Nulla
dies
sine
lined"—
Beethoven

piano. The result of such a performance is comparable with that of a snarling, growling lap-dog rather than a true interpretation of the real power and majesty of the Titan Beethoven.

"It should be understood that Beethoven did not make his art the playground for any exhibitions of his bad humors. We cannot in this age divine what may have gone on in Beethoven's mind and soul in meeting the obstacles, provocations and irritations brought to him by his servants and acquaintances, to say nothing of his sad fate. Therefore, it is not fair for us to criticize the great master. We have only to admire the magnificent manner in which he emerged spiritually and with greater soul power from every affliction which befell him. It is true that some storm of passion or some torrent of rage may have been the source of some of his inspirations. These were not manifested in his works, because of his interminable process of laboring to refine and mould his ideas into the great works of art which will forever remain in their final perfected form, among the treasured possessions of cultured mankind.

Hurried Writing

"**B**EETHOVEN did not throw his compositions upon paper in a rage or in a hurry. On the other hand, he laboriously kept note books in which he jotted down his ideas. He kept remoulding and improving the themes and their development painstakingly ridding them of all ignoble and superficial ingredients, so that in the end they become the very quintessence, the most intense and exalted expression of the original inspiration. In this you will find no bad humor, but rather a majestic aloofness, a firm and grim determination to conquer fate, a revelation of gigantic strength of purpose. The interpreter who tries to embody this in his work will ascend to somewhere near the lofty plane where Beethoven's works rightly belong.

"In the words of my famous teacher, Eugene d'Albert, in his notes to the Beethoven *G Major Concerto*, 'One must seek to interpret master works himself with the great spirituality of the composer, submerging one's own, probably far lesser, individuality.'

"It should be superfluous to mention that a perfect mastery of the technical side of any musical composition is the fundamental condition leading to its best interpretation.

Outdoing the Player-Piano

"**T**HERE SEEMS to be a popular idea that since the player-pianos of the higher type can reproduce the notes of a composition with remarkable accuracy as to notes, time, rhythm, and all technical details, the performer in public should go to extremes in doing 'more than that.' That is, 'He should exercise all kinds of liberties and distort his interpretations into what is popularly conceived as "emotional playing" In such playing, allowance is made even for "wrong notes" as manifestations of the human element.'

"Of course, this is a fatal error, as only the perfect combination of all factors such as tone, technic, heart and intellect can be called art as distinguished from dilettantism. Even though the design of a building may be perfection in itself, if in the execution of that design there should be a mistake in the construction or an insufficient support anywhere, the building is likely to collapse. In similar manner any wrong note in the interpretation of a piece, any passage that is not perfectly shaped will be a blemish upon the work performed. Therefore we cannot consider the interpretation of a work apart from the technical mastery. The two form an indivisible whole. Beethoven's own very strong views upon this are indicated in his letters to Czerny, who was teaching Beethoven's

nephew, in which he dwelt upon the importance of scale study.

The Printed Plan

"**I**T IS this which adds infinite charm to the art of musical performance. The printed music is nothing more than the composer's design. It resembles, in distant manner, the architect's plans, except that the architect must build in stone, steel, brick or marble, while the musical artist must erect with each performance a fairy structure of tones which dissolve into the listener's memories the moment they are played. The only way in which they may be preserved is by some of the playing devices, such as the Duo-Art, the Welte-Mignon, or the Ampico. No artist plays a composition precisely alike each time. Rarely do the interpretations of two artists more than approximate in their executions of the composer's notes his designs of the same composition. Therefore, the interest in musical interpretation is so varied that it is undying. Yet this does not mean that any great interpreters ever seek to exaggerate their interpretations. On the other hand, they are continually seeking, painstakingly and conscientiously, to come as near as possible to the composer's meaning. Notwithstanding this, the variations in the human mind and the human soul, to say nothing of the nervous and muscular systems, are so great that every interpretation is different.

The Sonata's Character

"**A**S ALREADY mentioned, the character of *Sonata Pathétique* is determined by the severe and sombre nature of the introduction, which, though only ten measures long, is intensely dramatic. It bears the tempo mark, *Grave*, and the metronomic marking, ♩ = 69. This is given in some editions as ♩ = 66. Beethoven was for years an intimate friend of Maelzel, the inventor of the metronome. He labored to help Maelzel introduce his invention, but after the two friends had quarrelled, Beethoven said, 'Don't let us have any metronome. He that hath true feeling will not require it, and for him who has none, it will not be of any use.'

"The movement commences with stern *forte* chords, all seven notes of which should be struck at once. Any suggestion of raggedness here would destroy the entire impression of the movement. Kindly watch the pedal marks in this edition very closely. The pedal marks have been indicated very carefully. For the beginner, it is unnecessary to use the pedal more than marked. The *Sonata* permits of great variation in pedaling; but, as I have said, the notes themselves are no more than the design of the structure, and it would be literally impossible to insert all of the pedalings which an artist would instinctively use. Nor would this be desirable in the edition, because they would demand so much detailed and skilled practice that the student might misinterpret directions given without personal explanations and opportunities for experiment under the teacher. In general, however, the pedal should always be depressed after striking the chord, not with it. This is one of the first rules of pedaling. Another is that the release of the pedal at a definite moment is just as important as its introduction. The pedal is a tone blender; its employment is infinite in results and should be a subject for lifelong experiment of the serious artist.

Use of Pedal

"**T**HE PEDAL should be released after the first chord, precisely as indicated, before the next phrase which begins piano and ascends to an effective *crescendo* followed by a *decrescendo*. The second measure has the same expressional complexion as the first. Careful attention should be given in the first three important

measures, to Beethoven's quite evident purpose to have the dynamic force develop with increasing intensity, reaching the crest of the wave upon the first chord of measure four, when the composition seems to become broader and broader, attaining a still further climax in the middle of the measure on the solitary A-flat in the right hand.

"In measure three, the student should take particular care to preserve the *tempo* accurately, and not be deceived into exaggerating the thirty-second rest. Comparatively few students play this measure quite correctly, as there is an aural deception.

"The dot over the fourth chord (F minor triad), in the fourth measure, does not mean staccato. The chord should be held just long enough to take the pedal, then both right and left hands should be released. In the nine-note group, terminating the run in measure four, the first four notes should be played in strict time as 128th notes followed by the group of five at a proportionately accelerated speed. The run should not be hurried.

Beethoven's Diminished-Sevenths

"**I**N MEASURE five the composition changes temporarily to major, seeming to lose for the time being its forbidding character, for the first three-fourths of the measure, but this is harshly contradicted by the forceful diminished-seventh chords immediately following. Again, let me urge, do not punish the keyboard with violence here. The chords should be sombre and majestic without any suggestion of anger.

"The beginning of the *Allegro di molto* seems to be for most students the signal for a great rush, a furious onslaught. That, however, is a wrong idea. There should be something mysterious about it; at the same time, it must be absolutely clean and crisp in touch, an even *piano*, with perfect rhythm (neither *accelerando* nor *crescendo* in measure 14). Even the first chord in measure 15 is still *piano*. Always remember Hans von Bülow's maxim, '*Crescendo* means *piano*, *diminuendo* means *forte*.'

"This, doubtless, came from von Bülow's experience in teaching pupils to whom the sign *crescendo* meant loud, instead of growing from soft to loud, and *vice versa* with *decrescendo*. It is advisable to take the left pedal for measures 11 and 12. The *sf* in measure 13, which, by the way, must not be exaggerated, should, however, have a little support by a small accent in the left hand. Watch the *decrescendo* in measure 18, so that measures 19 and 20 will be a real *piano* again.

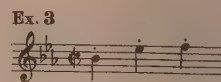
"At the entry of the second theme (in measure 51) do not let the left hand go over the right and the right in turn jump over the left; but rather pass the left hand under the right, which you can do very comfortably during measure 50, and the right will be easily within reach of the B-flat in measure 51. The *tempo* slows down just a trifle during measures 49 and 50. The section from measure 51 to 88 contains the most difficult passage in the whole movement, although it may not look it. I am referring to the series of *mordents*. They should be played, as marked in measure 57, all the way through and should never be allowed to degenerate into triplets, which would make the whole passage appear insipid and trivial. This is very difficult and requires a lot of patient practice. I find that the safest fingering is 2, 3, 2, each time, with the first on the following notes, with the exception of



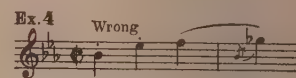
as in those cases it is almost impossible to bring the first on the black key with perfect elegance, and therefore the fingering must be 3, 4, 3, with the second finger on the following quarter note. The little phrase



must at all times be staccato all four notes, as also the three notes



in measures 52, 60, and others. There seems to be a temptation for some pupils to slur the F with the G-flat in the following measure, which must be absolutely avoided.



"There should also be no *crescendo* in those three notes, as it would merely weaken the significance of the expressive melodious *sf* in measures 53, 54 and other similar ones. The appoggiatura B-flat in measure 53 (and similar measures) comes on the beat, not before. The whole passage should be played *espressivo* and *cantabile*, not hurried; M. M. ♩ = 138. The second

part of the theme (measures 56 to 59) should be given with more tone and significance in the repetition of measure 76, and again even more so in measure 80, from which point the theme should broaden and become more tranquil in tempo (not so much, however, as to call it *ritardando*) and diminish in tone to a soft *pianissimo* in measure 88. Now the next four measures should be played *piano*, from measure 93 (*crescendo* means *piano*, a very gradual *crescendo*, as it is not to reach a *forte* until measure 99). The phrasing,



which looks rather forbidding at first, is to be understood more in a spiritual sense and may have been inspired by the thought of the passage played on the violin, where the phrasing would be actually carried out as indicated and would result in that perfectly natural emphasis of the first note of each group, without any thought of a real accent. This is exactly what Beethoven seems to want here; the first note of each group to be struck with decision and not to be held, in contrast with the four measures preceding, which still have a more tranquil character, indicated by the whole and half notes which should be carefully given their full value.

"In measure 113, there is a sudden *piano* on the second quarter. The right hand passage here should be practiced to great perfection and evenness, and should appear like a ball rolling down the hillside, of its own weight. The bass notes, C, A-flat, and B-flat, should be slightly accentuated in measures 114 and 116 and stronger in measures 118 and 120.

"It will be a useful lesson for my readers to put in the pedal marks themselves in

(Continued on page 769)

COULD I FORGET?

To be played in *tempo rubato*,
with grace and expression. Grade 4.

Moderato grazioso M.M. ♩ = 126

AIR DE BALLET

GEORGES BERNARD

The musical score is written for piano and consists of several systems of music. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Moderato grazioso' with a metronome marking of 126. The score includes various dynamics such as *p* (piano), *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). It also features tempo markings like *Plus lent* (much slower), *a tempo*, and *rit.* (ritardando). The score is divided into sections, including a main section and a 'TRIO' section. The Trio section is marked 'Plus lent' and 'a tempo'. The score concludes with a 'D.C.' (Da Capo) instruction, indicating a repeat of the beginning.

p *mf* *p* *Ped. simile*

Fin *Più vivo* *f*

cedez. *ff* *mf* *p* *mf* *rit. D.C.**

Plus lent *espress.* *p* *mf a tempo*

Plus lent *p* *a tempo* *rit.*

Plus lent *p* *mf a tempo* *p*

Plus lent *mf* *D.C.*

SONATA PATHETIQUE

See a *Master Lesson* on this movement, by the eminent Piano Virtuoso, Wilhelm Bachaus, on another page of this issue

Abbreviations: Intro. signifies Introduction, P. S. Principal Subject, S. S. Second Subject, C. Coda, Ret. Return, Mod. Modulation, Dev. Development.

L. van Beethoven, Op. 13

Grave $\text{♩} = 69$

Intr.

The first system of the musical score for the first movement of Beethoven's Sonata Pathétique, marked 'Grave' with a tempo of 69 beats per minute. It begins with an 'Intr.' (Introduction) section. The notation is for piano, with treble and bass staves. The key signature is three flats (B-flat major/C minor). The first system includes various dynamic markings such as *f*, *p*, *sf*, and *cresc.*. There are also fingerings and articulations indicated throughout the passage.

The second system of the musical score, marked 'Allegro di molto e con brio' with a tempo of 152 beats per minute. It begins with a 'P.S.' (Principal Subject) section. The notation continues with treble and bass staves. The key signature remains three flats. The section includes dynamic markings like *p*, *sf*, and *cresc.*. The tempo change is indicated by a double bar line and a new time signature of 3/2.

attacca subito il Allegro

The third system of the musical score, continuing the 'Allegro di molto e con brio' section. It includes measures numbered 10, 20, 25, 30, and 35. The notation shows complex rhythmic patterns and dynamic contrasts, with markings such as *cresc.*, *p*, *sf*, and *f*. The section concludes with a final cadence.

a) Of these nine notes four may be regarded as strict 128ths and the remainder as a group of five.

[illegible]

105 *cresc.*

110 *f*

p

115

cresc.

120 *f*

Ret. (Mod.)

f 125

sf 130

sf 130

Tempo I

Dev.

131 *f* rit.

132 *ff*

133 *sf* rit.

134 *ff*

f

p

f

p

f

p

decresc.

rit.

pp

Allegro molto e con brio

p *cresc.*

140 *f*

p

cresc. 145

f

150

p

f

marcato il basso *cresc.*

155 *p*

cresc.

f

160

dimin. *p* 165

pp 170 *cresc.*

pp 180 *cresc.*

sf 185 *sf* *f sf* *fp* 190

195 P.S. *p*

sf 200 *cresc.* *p* 205

sf *cresc.* 210

p *cresc.* 215 *p* *cresc.*

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220 *p* *sf* *sf* 225

230 *sf* *sf* 235

240 *sf* *sf* 245 *decresc.*

250 *a tempo*
Coda I.
rit. ma pochissimo
pp tranquillo *p*

cresc. 260

f 265 *p* 270 *cresc.*

275 *f* *p*

280 *cresc.* 285

Coda

f 290 *f*

Grave

poco rit. ff 295 *p* *cresc. sf* *decresc. pp* 300 *p*

Allegro molto e con brio

sf *cresc.* 305 *ff* 310 *ff*

ALLEGRETTO

From 7th Symphony

L. van BEETHOVEN

Two little gems from the "Classics" Grade 1½.

Allegretto M.M. ♩ = 80 to 96

1 3 2 2

p

ANDANTE

From "Surprise Symphony"

F. J. HAYDN

Andante M.M. ♩ = 72

1 4 3 5 4 1 1 3 5 5 2 2 3

mf *f*

THREE DANCES

FOR FOUR HANDS

No. III

SECONDO

CYRIL SCOT

A gay little *scherzo*, in modern style, with a charm all its own. A perfection of *ensemble* must be sought.

Allegro scherzando M.M. ♩ = circ. 72

The musical score is written for four hands on two staves per hand. It begins with a treble and bass staff in 3/4 time, one flat key signature, and a tempo of 'Allegro scherzando M.M. ♩ = circ. 72'. The first staff has a 'mf marcato' marking. The second system continues the melody. The third system introduces a 'simile' marking. The fourth system features a 'cresc.' marking. The fifth system includes 'marc.' and 'cresc.' markings. The sixth system has a 'simile' marking. The seventh system concludes with a 'ff' marking. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

THREE DANCES

FOR FOUR HANDS

No. III

CYRIL SCOTT

Allegro scherzando M. M. ♩ = circ. 72

PRIMO

The musical score is written for four hands on two staves. It begins with a treble clef and a 3/4 time signature. The tempo is marked 'Allegro scherzando' with a metronome indication of approximately 72 beats per minute. The piece is labeled 'No. III' and 'PRIMO'. The first measure is marked 'mf' and 'marcato'. The second measure has a triplet of eighth notes. The third measure has a triplet of eighth notes. The fourth measure has a triplet of eighth notes. The fifth measure has a triplet of eighth notes. The sixth measure has a triplet of eighth notes. The seventh measure has a triplet of eighth notes. The eighth measure has a triplet of eighth notes. The ninth measure has a triplet of eighth notes. The tenth measure has a triplet of eighth notes. The eleventh measure has a triplet of eighth notes. The twelfth measure has a triplet of eighth notes. The thirteenth measure has a triplet of eighth notes. The fourteenth measure has a triplet of eighth notes. The fifteenth measure has a triplet of eighth notes. The sixteenth measure has a triplet of eighth notes. The score includes various musical notations such as slurs, triplets, and dynamic markings like 'cresc.', 'mp cantabile', 'mf', 'marc.', 'f', and 'ff'. The piece concludes with a final measure marked 'ff'.

GALOP CHROMATIQUE

SECONDO

SECONDO

FRANZ LISZT
from Op.12

Arranged from a famous solo piece. Not difficult to play when once the hands are set.

Presto M. M. ♩ = 128

This page of musical notation is for a piano piece, likely a sonata or concerto movement, in the key of B-flat major (three flats) and 2/4 time. The tempo is marked "Presto" with a metronome indication of M.M. ♩ = 128. The notation is arranged in six systems, each consisting of a grand staff (treble and bass clefs).

The first system begins with a forte (*ff*) dynamic. The second system introduces a mezzo-piano (*mp*) dynamic and a crescendo (*cresc.*). The third system features a forte (*f*) dynamic and a fortissimo (*ff*) dynamic with the instruction "energico". The fourth system includes a pianissimo (*pp*) dynamic and a crescendo (*cresc.*) followed by a poco (poco). The fifth system shows a molto (molto) dynamic and a rinforzo (*rinf.*) leading to a fortissimo (*fff*) dynamic. The sixth system is marked "sempre *ff*" and ends with a D.C. (Da Capo) instruction.

The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. There are also some performance instructions like "energico" and "D.C.". The piece concludes with a CODA section.

CODA

GALOP CHROMATIQUE

FRANZ LISZT

from Op.12

PRIMO

Presto M.M. ♩ = 126

ff *mp* *cresc.* *pp* *ff energico* *cresc. poco a poco* *molto rinf.* *fff* *sempre ff* *mf brillante* *D.C.* *CODA*

BY THE GYPSY CAMPFIRE

M.L. PRESTON

In characteristic vein. An excellent study in chords and "double notes" Grade 3.

Allegro M.M. ♩ = 126

The musical score is written for piano in 3/4 time. It begins with a piano (*pp*) dynamic and a mezzo-piano (*mp*) section. The score includes a crescendo (*cresc.*) leading to a forte (*f*) section. A section marked *ff* *sonoro* (sonorous) features thick chords and double notes. The piece includes two sections marked "First time only" and "Last time only". The final section is marked *D.C.* (Da Capo). Fingerings are indicated by numbers 1-5 above or below notes. The key signature has one flat (B-flat).

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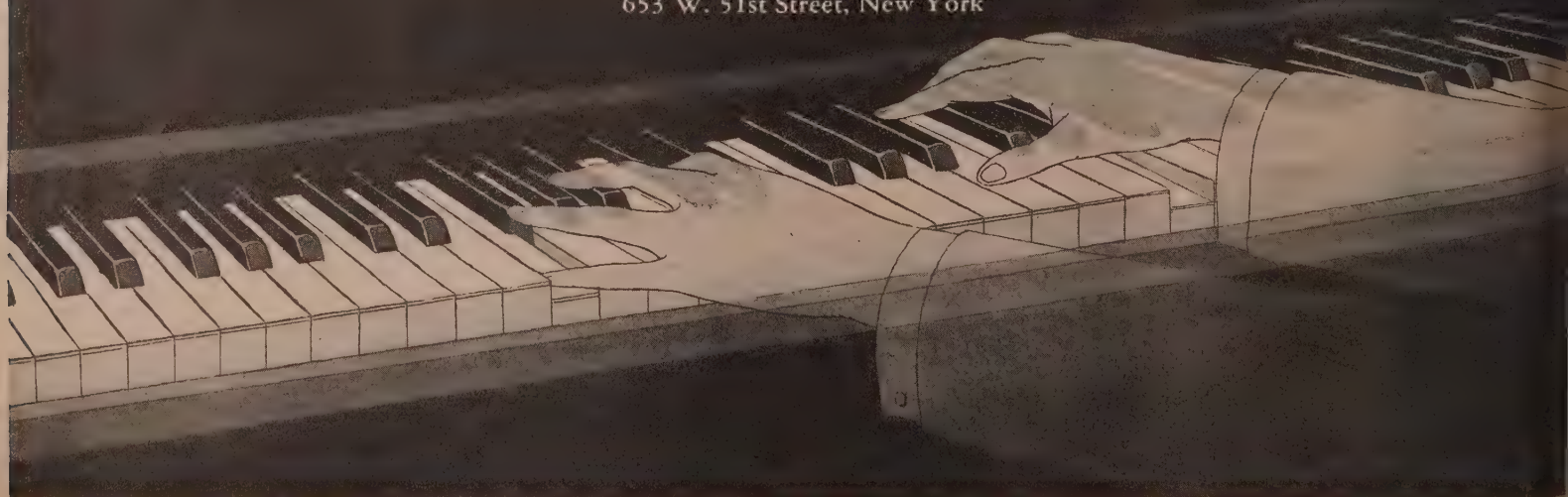
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THE MASTER'S FINGERS ON YOUR PIANO

A melodious drawing-room piece, in Tyrolean style. Grade 4.

GEORG EGGELING

Moderato, con espress. M. M. ♩ = 108

mp mf mp mf mf

f rit. mf f ff

f mf f mf

f ff mf rit. f a tempo

rit. Fine

Meno mosso

p cresc. mf f p

legato sempre

f mf f ff f

p f p

D.C.

UNE PENSEE ROMANTIQUE

EDOUARD SAINT JUSTE

With a quaint, old-world flavor. A strict *legato* is required. Grade 3.

Andante cantabile M.M. ♩ = 72

Copyright 1925 by A. Hammond & Co.

A STATELY MEASURE

A.E. LUMLEY HOLMES

In modern *gavotte* rhythm. Grade 3.

Moderato M.M. ♩ = 108

Copyright 1925 by Theodore Presser Co.

The first system of the musical score for 'The Etude' consists of two staves. The upper staff features a complex melodic line with many beamed sixteenth and thirty-second notes, including triplets and slurs. The lower staff provides a harmonic accompaniment with chords and moving bass lines. Dynamic markings include *f* (forte) and *p staccato* (piano staccato). The system concludes with the word 'Fine'.

IRISH REEL

Very characteristic; easy to play. Grade 1½. N. LOUISE WRIGHT

The 'IRISH REEL' section begins with the tempo marking 'Presto M.M. ♩ = 126'. The score is written for two staves in 2/4 time. The melody in the upper staff is characterized by frequent eighth-note patterns and slurs. The lower staff features a steady accompaniment of chords and single notes. The piece includes first and second endings, marked with '1' and '2' above the staff. It concludes with a 'D.C.' (Da Capo) instruction and the word 'Fine'.

MARCHING SONG

THEODORA DUTTON

A vocal or instrumental number. Good for indoor marching. Grade 2.

1.

Left, right— left, right,
Not too fast nor slow,
Left, right— left, right,
Singing as we go;
Chest held out above the toes,
All the tricks a soldier knows,
If we march in perfect rows
We learn to walk just so!

Refrain

Left, right,— left, right;
Shoulders straight and true,
Left, right,— left, right,
But with motions few.
If we practice ev'ry day
We'll learn to walk the proper way,
As we sing this roundelay
Of left, right — left!

2.

Left, right,— left, right,
Eyes held straight ahead,
Left, right,— left, right,
With an easy tread;
Lips clos'd tightly, nostrils wide,
Lots of breath to take inside,
Always marching with a pride
To do as our Captain said.

Refrain. *Etc.*

Moderato e marziale M.M. ♩ = 72

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EVENING ON THE LAKE

BARCAROLLA

HERBERT RALPH WARD

To be played in a graceful, rippling manner. Grade 3.

Moderato M.M. ♩ = 72

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First system: Treble and bass staves. Treble staff has dynamics *mf*, *rit.*, *mf*, and *Fine*. Bass staff has *mf*.
Second system: Treble staff has *mf*, *mf*, *rit.*, and *mf a tempo*. Bass staff has *mf*.
Third system: Treble staff has *affrett.*, *rit.*, and *D. C.*. Bass staff has *rit.* and *p*.

CUCKOO

One of the best "Cuckoo" pieces that we have ever seen. Grade 2½

ARTHUR FOOTE

Grazioso

First system: Treble staff has *f* Cuckoo!, *mf*, *f*, *p*, and *mf*. Bass staff has *poco marcato*.
Second system: Treble staff has *ten.* and *pp*. Bass staff has *espress.*.
Third system: Treble staff has *a tempo*, *pp cresc.*, *f*, *p*, *mp*, *p*, and *poco*. Bass staff has *a tempo*.
Fourth system: Treble staff has *rit.*, *f*, *espress.*, *f*, *mf*, and *a tempo*. Bass staff has *rit.*.
Fifth system: Treble staff has *pp* and *mf*. Bass staff has *ff* and *molto rit.*

THE FAIRIES' JUBILEE

Good alike for teaching or for entertainment. Grade 2½.

G. N. BENSON

Allegro M.M. ♩ = 112

p

mf

dim.

p

Ped. simile

Fine

mf

TRIO

*D.C.**

f

D.C.

SUMMER TWILIGHT

Very melodious. For display of the softer solo stops.

Andante espressivo M.M. ♩ = 72

H. P. HOPKINS, Op. 101

MANUAL

Ch. to Sw. Gt. Diap., Salic.

pp

PEDAL

pp Sw. Soft Strings

Coupled to Sw.

più animato

Sw. pp

Ch. add Clar.

a tempo

rall.

Ch. add 4' Flute

poco rall.

a tempo

pp

By a favorite modern composer. A true cantilena.

ÉLEGY

Andante maestoso

R. DRIGO

VIOLIN

PIANO

f

dim. e rall.

p con tristezza

molto cantabile

p

cresc.

r. h.

cresc.

p

mf largamente

dim.

p cresc. e animando

f

mosso

a tempo

affr.

rall.

p

pp

sentito il basso

a tempo

p

pp

l.h.

sempre pp

f come prima

dim.

p

pp

The musical score is written for piano and features a variety of textures and dynamics. It includes sections with triplets, sixteenth-note patterns, and sustained chords. The tempo and mood are indicated by markings such as 'largamente', 'mosso', 'a tempo', 'rall.', and 'affr.'. The dynamics range from pianissimo (pp) to fortissimo (f). The notation is in G major, with a key signature of one sharp (F#).

GOD CARES

HELEN A. CASTERLINE

HELEN NICHOLAS

Andante religioso

God cares! How sweet the strain! My aching heart and weary brain Are rest-ed by the sweet re - frain, Are rest-ed by the sweet re - frain, He cares, God cares! Our Fa-ther cares! God cares! O sing the song In lone-ly spot a - mid the throng: 'Twill make the way less hard and long, 'Twill make the way less hard and long, God cares, O sing the song, God cares! God cares, Our Fa-ther cares! God cares, The words so sweet, My lips and life shall e'er re - peat, My

p *rit.* *p a tempo* *Ped ad lib.* *mf più mosso* *accel. e cresc.* *rit.* *ad lib.* *p* *Tempo I.*

p *espressivo* *rit.*

burdens all left at His feet, My burdens all left at His feet, God cares, God cares, He al-ways cares.

p *colla voce* *rit.*

REMEMBER

M. W. MARSHALL

PERRY W. REED

Andante grazioso

mf *rit.* *mp* *a tempo*

When eve - ning shad - ows slow - ly length - en o'er you,
And when life's eve - ning shad - ows length - en o'er you,

When twi - light still - ness calls you home a - gain,
With halt - ing step you lin - ger on the way;
When thoughts of hap - py yes - ter - days, be - fore you,
When weak with wea - ri - ness your thoughts implore you

rit. *dem.* *mf a tempo*

May bring a touch of wea - ri - ness or pain: Re - mem - ber, dear, I'd glad - ly bear your
To rest un - til the end of life's short day: Re - mem - ber, dear, that though the way seems

rit. *e* *dim.* *mf a tempo* *cresc.*

sor lone rows, Each lit - tle care - ly, And though it seems I'd glad - ly share with you;
I'd bring you glad to - days and bright to -
I'll still be true to you and to you

dim. e allarg. *p* *rit.* *molto rit.*

mor - rows, - Re - mem - ber, dear, I love you, love you, - Yes, I do. -
on - ly - Re - mem - ber, dear, I love you, love you, - Yes, I do. -

colla voce *D.C.*

LAND OF MY HEART'S DESIRE

Royden Barrie

ROBERT COVERLEY

Valse lent

1. The rain, as it
2. I wish that the

slips to the heart of a rose, And Whis-pers of lands that lie— Won-der-ful
ar-row-y rains I were And you were the ope-ning rose. That, find-ing your

coun-tries that no one knows, Hung be-tween earth and sky. It mur-murs of
heart, I might whis-per there. Of love-li-er lands than those. I'd tell you of

val-leys and dream-land dells Whit-er than morn-ing snows. This is the sto-ry the
blos-soms that nev-er fade And song-birds that nev-er tire. Of sing-ing to you, the

rain-drop tells As it slips to the heart of a rose. heart's de-sire, In the
dear-est of all In the land of my

land of my heart's de-sire.

mf *p* *rit.* *a tempo* *rit.* *accel.*

Educational Study Notes on Music in This Etude

By Edgar Alden Barrell

Galop Chromatique, by Franz Liszt.

Playing this vigorous *galop* is almost equivalent to being rushed through the air on the back of a strong fleet horse, or (if city-bred) to riding one of those diabolical but thrilling contraptions called variously "scenic railways" and "roller coasters."

Franz Liszt was a master in the vivid portrayal of swift motion. His rhythm beats and surges and pulses in a most marvelous manner—and men a deliberately chromatic element is superadded, the effect is very striking.

In the *Galop chromatique* notice how skilfully manipulates the groups of four sixteenth notes. Notice also the accented passing-notes and the appoggiatura in the first section. A passing-note is a note moving stepwise between two harmony notes; if it comes on the beat it is called an accented passing note, if off the beat an unaccented passing-note. An appoggiatura is a grace note preceding the principal note, generally a tone or semi-tone above or below. Some of the best dissonances are accomplished through the employment of accented passing-notes and appoggiaturas. As a single instance, mention the splendid Introduction to Wagner's "Tristan and Isolde."

The three main sections of the *Galop chromatique* are in E-flat, B-major (the note D-sharp enharmonic with E-flat), and E-flat. In the last division, notice the fine counterpoint (counter-melody) to the theme.

This number requires a firm touch, wedded to strong insistent rhythm.

The Gypsy Campfire, by M. L. Preston.

The first theme is in D Minor, the second the "parallel" key, D Major. Parallel keys major and minor keys having the same do, not confuse them with the "related keys," strictly called.

In measure seven, and similar measures, make notes legato. By the *Gypsy Campfire* is excellent practice in the interchange of staccato and legato. The second theme will need strong phrasing.

Mr. Preston's work always displays medoliceility and musicianliness.

Mountain Zephyrs, by Georg Eggeling.

Mr. Eggeling is a German composer and cher of repute. Born on December 24, 1866, Braunschweig, he grew up amid cultural surroundings. He studied piano and composition at Professor Edward Frank and in the Braslau school. From 1890-1900 he taught piano, theory, and other subjects in the Braslau Conservatory. Since 1900, he has headed a school of his own in Berlin. His compositions include many piano pieces and piano arrangements, songs, choral works and so forth. He is also the editor of a Real Lexicon. This piece, *Mountain Zephyrs*, illustrates phrasing of hands. The repeated notes in the flat section must be "cleanly" enunciated. *Mountain Zephyrs* is also a good octave study.

Le Pensee Romantique, by E. Saint-Juste.

Literally translated, the title of this number signifies "A Romantic Thought," and if you look in the dictionary (which I trust you can do, even though, like the man in the code, you cannot quite "get the hang of the ry"), you will find that romantic really means "fantastic, fanciful, chimerical." This is the meaning here, we imagine. Do not accent the first two measures of this code. They are like the preludial murmurings of strings in an orchestra just before the entrance say, an oboe or clarinet solo. The word "morendo" means "dying away." "E. Saint-Juste" is the pen-name of a well-known English composer.

Stately Measure, by E. Lumley-Holmes.

Mr. Lumley-Holmes, as might be expected in his compound name, is also an Englishman. He lives in London, and is either a skilful pianist or a skilful flautist, according to the height of one's brow.

The swish of crinolines and the soft patter of dainty feet moving slowly, but with consummate grace, to a stately theme!

The analysis of this composition is as follows:

1st section C Major
2nd section A Minor
3rd section C Major

Before the return to the C Major theme, there are several dominant cadences, and finally a dominant 13th chord in C.

The form of the composition, then, is our friend A-B-A.

Notice the appoggiatura B-C in the first section.

Sh Reel, by N. Louise Wright.

This has all the appearances of a "reel" old sh reel. The left hand gives the effect of a one bass by its continual repetition of the same notes, and forms a fine accompaniment for the tune. Keep a very steady rhythm.

Marching Song, by Theodora Dutton.

Make the sixteenth notes short enough! Sixteen measures leading to a Dominant cadence is one of the commonest occurrences in music. This piece is, therefore, a good study in elementary composition; see if you can model this a little original piano piece of your own.

Evening on the Lake, by Herbert Ralph Ward.

Mr. Ward was born in Brooklyn, N. Y., on Nov. 28, 1885, and to the best of our knowledge still a resident of that city. His lake, you please, is a calm lake; and your canoe,

gliding noiselessly along, sways ever so gently and pleasantly as it cuts the clear water. Get this swaying rhythm into your playing of this number.

Allegretto is the abbreviation for *allegretto*, which means "hurrying the pace."

The second theme is in E Flat, the sub-mediante.

Cuckoo, by Arthur Foote.

Just as there have been many butterfly and "papillon" pieces, so there have been numerous cuckoo selections, from the day of Claude Daquin right down to the present; and this one, by the noted American composer, Arthur Foote, strikes us as among the best ever written.

The left hand answers the right hand very splendidly—and you will kindly notice how well the entrances of the theme are accomplished.

Be intensely careful about your phrasing, particularly where the phrases run over the bar-lines. If the pupil phrases the *Cuckoo* poorly he will certainly rob it of much of its character and attractiveness.

Practice the last eight measures separately until mastered.

The climax of this piece is remarkably fine.

Arthur William Foote was born in Salem, Massachusetts, in 1853. A distinguished pianist and composer, he had his early training mainly from Emory, Lang, and Paine. From 1878 to 1910 Mr. Foote was the organist of the First Unitarian Church of Boston, and during the years 1909-1912 was President of the American Guild of Organists. In 1919 he received the degree of Mus. D. (Honorary) from Trinity College.

His writing is always strong constructionally and always individual. He has composed a large number of opuses in all the large and small forms, and is also author of several books on musical subjects.

Fairies' Jubilee, by G. N. Benson.

An exercise in staccato and legato. Notice the fingering.

The second theme is in F, the sub-dominant of the main tonality, C.

A fairy jubilee, though it has never yet been our good fortune to attend one, must be a very jolly sort of affair. Play this piece, therefore, in a jovial manner.

Summer Twilight, by H. P. Hopkins (Organ).

In this dignified selection, work for a legato left hand.

Eight measures to the Dominant, and then eight measures back to the Tonic; we find here is perfect elementary form. Phrase the left-hand part carefully as marked, and see that the right wrist is kept very relaxed.

The A Flat section is attractive; then comes the modulation through an Augmented Sixth chord ("German Sixth") to the Dominant of F.

Elegy, by R. Drigo (Violin).

Mr. Drigo, though not a Russian, was formerly conductor of the Russian Grand Opera. At present he lives in Milan, Italy.

Observe the bold introduction, with the fine strong chords, and the return to this effect at the end of the *Elegy*.

After the introduction there is a moment of subdued feeling, until the appearance of the theme—a wondrously lovely and eloquent one.

This piece is in B Minor, of course, not D Major; notice the A sharps (leading-tone in B Minor) which dot the page. Grace notes, under Mr. Drigo's skilful hand, take on great effectiveness. In measure eight, for example, the grace note lends extreme pathos and expressiveness.

God Cares, by Helen Nicholas (Vocal).

The words are eloquent in their assurance of the continued care and watchfulness and love of the Creator. *God Cares* is a powerful lyric with a fine setting. Sound the *d* on God! Otherwise the song will become almost meaningless.

D Flat is a peaceful lovely key. *Piu mosso* means faster.

Remember, by Perry W. Reed (Vocal).

This is one of the very best vocal numbers we have seen for a long time. Mr. Reed writes understandingly for the voice, and has a most unusual gift for melody. Sing this song with all the expression you can command and watch, with an "eagle eye," for all the important consonants.

Mr. Reed, in his non-musical activity, is traffic manager at Pensacola, Florida. He is, like Vice-President Charles G. Dawes, an "auto-didact" in music, which, simply expressed, means that he has always been his own teacher. He has assiduously studied the best of music, and has read many books on musical subjects—with most excellent results, as one can see. His twelve-year old son is very musical and hopes one day to compose; but he will have to work hard, mighty hard, we feel, if he ever expects to write as good a song as *Remember*.

Land of My Heart's Desire, by Robert Coverly.

Robert Coverly was born in Oporto, Portugal, of Scotch and Portuguese parentage. Not until he was fourteen years old did he have any instruction in music; then he had lessons in Violin and in Counterpoint from a graduate of the Paris Conservatoire.

Mr. Coverly's name first gained prominence in London, through his lighter orchestral compositions. His success, however, is largely owing to his charming, tuneful, unlabored vocal compositions.

The waltz tempo in *Land of my Heart's Desire* is singularly seductive and pleasing.

(Continued on page 790)



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SINGING HAS a practical technic which cannot be ignored. Lately I read a review of a new book on singing, written by a famous throat specialist. The review stated that the writer announces what he evidently believes to be an entirely new departure in the field of vocal art. The principles of the departure are contained in the following quotations: "Real art lies in the true expression of the meaning of the words made vital by psychological power, not by vocal effort." "The word and not the tone must be the leading factor in artistic singing." The book has chapters on "Correct speaking as the logical ground for correct singing," and "The cause justifies the means."

The worthy medico adduces the voices and singing of Caruso and Chaliapin as proofs of his contentions, referring to the latter as "one who has almost completely abolished concern for tonal effects." The word "almost" in the last quotation opens the door for much speculation. It must be allowed that Chaliapin is not alone in an "almost completely abolished concern for tonal effects," for any real artist, by the force of the urge of his art, must rise above tonal technic in the white heat of interpretation.

However, the foundation of technic must be there! Chaliapin's technic is surely under his every interpretation, as his public statements in an autobiographic story of his life attest; and Caruso was a life-long and consistent student of his own anatomy in relation to his singing, as a former book by this very same famous throat specialist admits.

Any intelligent teacher of singing will, of course, add his testimony to the immense and indispensable value of psychology in singing and in the teaching of singing; but I seriously doubt if these same teachers would give psychology force the entire credit for vitalizing either voice or song, or both.

As for "the word, and not the tone" being the leading factor in artistic singing, there is certainly no new idea here, for David Ffrangcon Davies, the celebrated Welsh baritone, who was a pupil of Shakespeare and who later became vocal instructor in the English Royal Academy of Music, published in London in 1906 a book called "The Singing of the Future," which contained an exposition of the identical principles of the book by the famous throat specialist.

Importance of Exercises

NO ONE WOULD expect to play the piano by merely holding thoughts of psychological exquisiteness and ignoring finger exercises any more than one would look for a three-inch development of his biceps through "expressing" his fingers in delicate gestures. The singing voice falls into precisely the same category. Without those proper exercises which make for flexibility, dependability and endurance, the singing voice cannot, by its very nature, achieve its full and normal development.

Let us by all means admit the fact that some great singers worked out their own vocal problems; and, having admitted it, do not let us forget to declare the equally important fact that these formed but a scant ten per cent. of the host of great singers whose entire vocal training lay in the hands of their master-teachers. The training of those teachers was the training of the old Italian school of singing, based on obedience to the laws of respiration and resonance, pursuit of the beauties of phonation, and diligent practice of scales and solfeggi.

Truth always falls between two extremes, and we may in this connection, as ever, look for the solution of the vocal problem somewhere between the dry, hard-and-fast rules of the fanatical element of

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Practical Singing

By Homer Henley

the old school and the wild over-shooting of the mark by the too extreme enthusiasts of the new.

Psychology is too powerful a force to be left out of the reckoning by thinking teachers. That tone-color and tone-quality reflect, to some extent, the mental reaction to the sentiment of the words of the song is readily acknowledged by those same teachers. But it is scarcely reasonable to suppose, by any of the laws of logic or even of common sense, that any singing worthy of the name can be done without the preliminary foundation of training of the physical units which are called upon to produce the voice. In other words, singing has a practical technic which cannot be ignored.

Independence of Tongue and Jaw

PERHAPS ONE of the most important of the foundational truths of vocal adjustment is laid down in the statement that the throat will be comfortably open if the independence of the tongue and jaw be established. This means that if the tongue can move freely while the jaw is in a state of unconscious repose, the freedom of the throat is assured. As a general proposition this will be granted without much demur, but the method of its accomplishment has always been a subject of the greatest vexation to teachers of the voice. The following exercise, if followed with exactness, will solve not only the problem of the open throat, but also that of the stubborn, stiff lower jaw, provided the exercise be done properly and persistently.

Select a comfortable middle note in the voice. On that note sing the sound of LAH (AH as in father), four or five times, without allowing the lower jaw to move, and using a mirror for a tell-tale. The tip of the tongue should generously brush the roof of the mouth from the back to the front, beginning at about the soft palate and ending on the upper front teeth. The sound of the long "L" or "UL," while the tongue is traversing the roof of the mouth, should be sufficiently loud to compel a proper breath intensity, and should, at the same time, set up the resonance of the head cavities in the same manner, as those cavities respond to certain French sounds. At the instant the "L" or "UL" is ready to open into the widened sound of "AH," the tongue should explode the "L" with a stroke resembling the sharp fall of a hammer on the side of a swinging locomotive bell. Indeed, the sound produced by this device can be made to sound so purely like the actual tone of a bell that I have known persons in another room from the singer (especially in the cases of a high female voice), to believe that a bell was struck, rather than that a tone had been sung.

At first little success will be achieved on the lower and lower-middle notes of the voice. Notes around the upper-middle will be found the most favorable for the production of this clear, effortless bell-tone. Remember, the jaw must not move; and if

this seem difficult at first, the difficulty will pass with but a small amount of practice. It will also be noted by the experimenter that the sustained "L" or "UL" between the "AH's" will sound greatly like the pulsing overtones of a bell between strokes.

The jaw will now not only be deprived of its power to interfere with the tone, but it will also be found that the throat is in a condition of perfect freedom and openness, provided that the "AH" which the singer is attempting prove to be a true "AH" (the rarest and most beautiful vowel to be heard in song) for this cannot be sounded without the throat being perfectly free.

This exercise should progress by semitones from middle G to the G above, for sopranos and tenors; and from middle C to the D above for contraltos and baritone.

After the "AH" has been freed, four vowels should be sung on the same note: LAH, LEE, LAY, LAH; or LAH, LO, LAW, LOO. With these latter vowels the lower jaw is bound to move more or less, but care should be exercised to minimize that movement as much as possible. When the vowels are rightly sounded the vibratory sensation will be found to reside almost wholly in the spaces of the skull, above the mouth-cavity. Not that the sound known generally as "nasal" will be heard and felt, but that rare and subtle sound whose production is confined almost exclusively to the voices of the great singers of the world.

The exercise here set down is a sure road and a direct road—in fact, a short cut to the tone-quality employed by all of the great singers. Not that it is the only one; that would be stating the case unfairly. Five, at least, of the vocal "roads lead to Rome."

Singing the Initial Consonant

ANOTHER exercise is based on the following proposition: If the initial consonant of a syllable or word be sung as loudly as the vowel which follows it, then the placement of that vowel will be forward. Relative loudness implies relative breath-intensity; and so the breath-intensity necessary to produce a loud consonant will bring a following vowel on the teeth, provided there be no lapse of breath-pressure or hiatus of silence between the consonant and the vowel.

The consonants L, M, N, and R are probably the best to start with, and the dental sound of E (as in see), IH (as in sit), EH (as in set), and A (as in say), will be found the most complaisant of the vowel sounds in assuming the forward position of the voice. These sounds will be best followed with the practice of UH (as in love), AH (as in father), AA (as in sat), AW (as in saw), O (as in so), OO (as in stood), and OO (as in shoe), in the order named. After the consonants named above, a good order of sequence would be J, Z, V, B, D, G (hard), F, H, K, P, T, S, and the buzzes: TH, V,

Z, and ZH. Begin the exercise on any middle and comfortable note.

Let us take the consonant L and the vowel E to start with, and sing LE four times on that note loudly (that is, with the degree of resonant vibrancy and intensity which is in entire consonance and accord with beauty of tone; sufficiently loud to soar ringingly over the tumult of a great combined orchestra and chorus and still all beauty). L, then, must be sung as loudly as any vowel ever sung. Also, it must be sustained three or four slow beats before the E is sounded. It is important that this be fully understood for the success of this exercise depends wholly upon the loudness (and consequent intensity) of the consonant.

If there is no cessation of sound between the consonant and the vowel you will find, after but a few notes, that the vowel will ring on your teeth as it has not done before. Having done the LE on about six steps of your scale, progressing by semi-tones, go to the sounds of MH and NE. The M and N will be found more difficult to produce loudly than was the L, but they should still be done as loudly as possible, and the amount of intensity engendered thereby will compensate for the lack of volume. The E should be rolled, as in the case of the other consonants, for the space of four slow beats.

It will be found that the succession of the vowels, arranged thus, is the order most favorable for bringing them all upon the upper front teeth. A surprising degree of ease in the forward placement of the voice will follow the practice of this exercise and a corresponding ease and comfort in the regions of the throat, jaw and tongue. Songs may now be undertaken and the application of the principle of the loud consonant ushering in the tense vowel, in exactly the same place, will be found to function with words quite as readily as in the exercise. It is, of course, understood that the exaggeration necessary for the success of the exercise should be gradually cut down (as mastery of the principle is gained) to limits consistent with tone-intensity and beauty.

Applying Principles in Scale Practice

WHEN A FAIR working knowledge of the two above principles is gained, both should be used in every form of scale practice. Let the first note of every scale be comfortably and freely produced by the throat-opening and jaw-loosening principle of the first exercise, and vowels brought on the teeth with the aid of the second, and then see to it that every succeeding note of the scale be kept in a like state of freedom and impingement on the teeth.

Great vocal principles are simple things so simple as to appear platitudinous to the unthinking. But it is the very facile cocksureness of the persons to whom "a little knowledge is a dangerous thing" that prevents them from recognizing that great truths are nearly always cast in the mold of simplicity. The old Italian masters of song said very little in the brief bits of wisdom they passed on to posterity, but what they did say was golden.

The world has lamented the "lost art of Italian *bel canto*," when that art, so far from being lost, has been before it always in the simple wisdom of the few great truths laid down by Tosi, Porpora, Agriola, Pacchiarotti, Crescentini, De Bacioli, Caccini and others. The whole of *bel canto* is there; always has been, and always will be there.

Bel canto is to be attained neither by taking thought only, nor by beautiful and expressive pronunciation only. (Though Johann Adam Hiller, the greatest teacher of his time, did say, "well spoken is half sung.") *Bel canto* can be attained if the pupil will recognize the vital importance

the enduring truth of the words of Tosi, written at the end of the nineteenth century—words as vital and as to-day as they were then—"The voice could be cultivated by a correct performance of exercises in agility. Then will be at the command of the singer on all occasions. When a beginner has

long practiced pure intonation, sustained notes, trills, phrases, and well-expressed recitative, and considers that the master cannot always be beside him, then he should recognize that the best singer in the world must ever be his own pupil, and his own master."

The Nose Sings, Too

By Charles Tamme

THE NOSE should sing every note. It should sing with the most delicate *pianissimo* as well as with the strongest *fortissimo*. It is needed with the tenderest expression as well as with the most dramatic climax. *Bel canto* and *cantabile* cannot exist; *staccati* are useless; and *staccato* and *martellato* are only strenuous physical efforts, without the singing nose. The great difficulty in establishing a singing nose is not in the learning how this is comparatively simple—but in persuading the singer to be willing to sing in this way. For when he tries at first, his voice sounds rasping and ugly to himself. The reason for this is partly because the voice usually is rasping and ugly in the first crude attempts, and also because the singer finds it hard to adjust his sense of hearing to the great difference between the voice as heard without resonance or with very little nasal resonance, and his voice heard with a maximum of nasal resonance.

Perseverance is the important precept here. In time the student realizes how much easier it is to sing this new way; how much sweeter and more brilliant the voice becomes; how much greater its carrying power!

Though nasal resonance is often recognized and established by a sense of feeling, listening for it is generally the most satisfactory way. For nasal resonance uses a certain quality of tone rather than a sense of feeling, except, perhaps, in the very beginning when it is hard to distinguish between the two.

Some singers, in seeking for the singing nose, form the habit of singing *through* the nose. This is a habit comparatively easy to correct, and a much milder fault than the one of singing almost entirely without nasal resonance.

The word "vibrating" is probably more accurate than the word "singing" in describing nasal resonance; but for all prac-

tical purposes it is best that the singer should think of his work entirely in terms of singing rather than in terms of vibrations or noises.

First attempts at nasal resonance sometimes cause dizziness. Such a state, however, is not of a lasting nature.

There are exercises especially helpful in encouraging the nose to sing. The best mechanical approach is by sustained vocalization with *ēē* or *ā* on all the notes in the singer's voice. The nasal consonants *n* and *m* used in connection with these vowels further help the singer to find the way. After using *ēē* and *ā*, as above, it is good to use *ah*. Another simple exercise is to take the first five notes of the scale and sing, up on *ēē* or *ā* and down on *ah*.

Memory is of great help in establishing a singing nose. When this way of singing has been found on *ēē* or *ā*, the student's memory tells him how the nasal resonance feels or sounds on these vowels and thus helps him to acquire the same on his other vowels. Also by means of his memory, he is able to retain the ability to make his nose sing.

There is one important warning in connection with the singing nose—to be sure not to mistake some contraction of the palate, or of the tongue or a tense throat for the singing nose. The sounds are somewhat akin. But the sound produced by contracting the palate, the tongue or the throat is usually tiring work, whereas with the singing nose it is easy. Look in the mirror and avoid all outward signs of strain. Be sure you are right. Then go ahead!

Once this resonance is obtained, it should never be absent from any tone in the voice. Every note should be attacked with nasal resonance. Deeper resonances, as, for instance, from the chest, may be added, as desirable or necessary; but foremost and always there must be the resonance in the nose.

Some Vocal Helps

By Eutoka Hellier Nickelsen

1. TAKE position before the introduction begun to be played.
2. If using music do not forget to take the eyes from the printed page.
3. If singing from memory, keep in mind the correct position of the hands.
4. Keep within your range; and remember that the rich tones are those which make the greatest appeal to the heart of the listener.

5. Enunciate clearly.

6. (a) Breathe properly. (b) Sing in a free, easy manner.

7. Sing on pitch.

8. Avoid the tremolo.

9. Dress suitably for the occasion.

10. Stand quietly until the accompanist has completed the number.

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Master Lesson Upon Beethoven's Sonata Pathétique

By Wilhelm Bachaus

(Continued from page 736)

passage from measure 223 to 290, as it responds with the passage in the first of the *Allegro*, which I have marked carefully.

In measure 297, we find the resumption of the *Grave*. In 297, 298, 299 and 300, the passage should be cumulative in intensity, and in measure 299 it might even be permissible to become broader in tempo. However, there should be no further *ritenuto* in measure 300. The concluding descending chords in measures 299 and 300 should be played with beautiful *legato decrescendo*.


The measures 301-304 should be again *molto*, without *accelerando* or *crescendo*, which latter is reserved for measures 305-307 and works out as follows:

p mf | f $<$ | ff
305 306 307

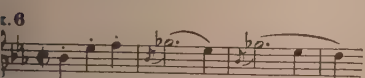
It is obvious that it would spoil the meaning and the effect of this quick *crescendo*, if you were to start it before measure 305.

In order to recapitulate, I would like to add a few words suggesting a poetical analysis of this movement, as it has forced itself on my mind. The opening theme (measure 1) divides in two sections, namely the *forte* chord and the pleading motive.

Let me suggest the name 'opposition' for the *forte* chord, and it will then appear that the hero finds opposition in his way at the start, and he tries to conquer it by pleading. This repeats three times, the pleading the third time being the most intense by virtue of dynamics, tonal height and repetition. We will notice the number of measures playing quite an important part as we go on. In measures 5, 6 and 7, we find the pleading theme again, three times with increasing intensity interrupted by oppos-

ing forces (to the rhythm,  thrice repeated). This is the last time the opposi-

tion speaks in *fortissimo*, and it seems to be exhausted for the time being. The hero sets to work right away (*Allegro di molto e con brio*) with the theme of attack (measures 11 to 15) which means unrelenting toil, and already in measures 38 and 42, we seem to hear parts of some Chinese wall falling down, and more so in measures 45, 46, 47 and 48. This is where the hero relaxes in his work, given to more tender reflections. The phrase



appears three times up to measure 71 and then is followed by the phrase



three repetitions, intensified each time by the change in key. Still the rest can be only temporary and work begins again in measure 89, at first *piano* and carefully, working to a climax in measures 99-100. A new start is made and a higher peak reached in 111-112. Having achieved

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—HON. JAMES J. DAVIS.

that much, the hero has a few moments of real joy and the measures 112-120, have certainly some likeness to a little boy rolling himself down a hill on a fine summer's day. However, in measure 121, he picks himself up in a second, for some new heroic effort, of which the chord in measure 134 is the final blow, *fortissimo*. (The repetition seems to be indicated more by adherence to the old-fashioned form than by inner necessity and is better ignored.) Now, *Tempo I, Grave*. Opposition is still there, threatening three times, and three times the pleading theme is heard, but this time not with greatest intensity the third time, but retiring into *pianissimo*, as if the hero had recognized that only effort would help, and pleading be of no avail. And new efforts are made (*Allegro molto*). Some haunting fears and doubts (measures 69-72 and 77-80) have to be conquered by the phrase in measure 83 repeated three times. A run of 8 measures leads to the recapitulation of the principal subject of the *Allegro*, which we have called 'the theme of attack.' It loses some of its sternness by the modulation into D-flat from measures 209-212, which passage is repeated three times with growing intensity. This leads once more into the passage of tender thoughts (the *mordente* episode) and through renewed activities with the two climaxes to the feeling of exhilaration from measure 279. The theme of attack again leads to a grand climax in 296. Now follow four measures of the greatest significance. Opposition apparently being entirely overcome, measures 297, 298, 299, each begins with absolute void. All the same, the pleading theme appears three times with increasing intensity, in fact the third time with greater intensity than ever before, almost an outcry, as if the loneliness of the victor was even harder to bear than opposition and struggle. A touching illustration of the solitude of greatness. Still, to quote Schiller, the strong man is mightiest by himself, and the movement closes with an overpowering assertion of strength.

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Self-Test Questions on Mr. Bachaus's Article

1. What was the character of Beethoven's grandfather?
2. How did Moscheles obtain his first copy of the *Pathétique*?
3. What was Beethoven's method of composition?
4. Outline the execution of the introductory *Grave* of this sonata.
5. What do *crescendo* and *diminuendo* infer?
6. What was the "period" of the composition of the *Pathétique*; and how does it rank among the composer's sonatas?

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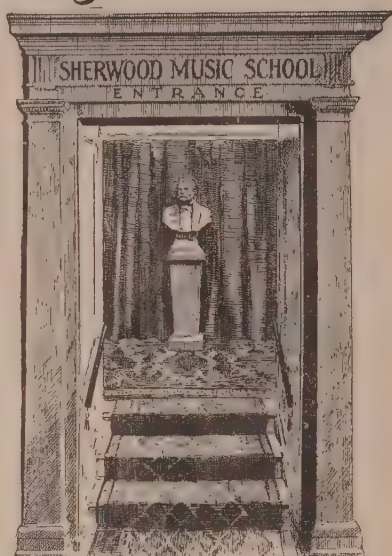
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The Junior High School Chorus

(Continued from page 732)

Every real boy is proud of a "deep low voice" and boys with unchanged voices will try to imitate the others. The small boys like to sit among the larger boys. Where the teacher is in doubt the boy should be called on to sing individually. The boys with unchanged voices resent being called contralto when the other boys are called baritone or bass. They enjoy being known as tenors, however.

Easy four-part numbers of limited vocal range should be introduced when the boys of changed voice are capable of carrying a single part. The practice of alternating the assignment of first soprano and second soprano parts for the girls should be continued in the upper terms of the Junior High School mass chorus work. It may be necessary to separate the girls in a seating plan which provides for placing all of the boys together in the middle seats of the auditorium. If the auditorium is narrow, one half of the girls may be seated behind all of the other pupils forming the long side of a letter "L."

Seating Plans

THE FOLLOWING diagrams show the arrangement of seating for the lower and upper chorus groups in the Junior High School.

Seating plans for chorus work in one, two and three parts in grades 7a, 7b and 8a:

First or Second Soprano	(Alto-) Tenor	Second or First Soprano
----------------------------------	------------------	----------------------------------

Conductor
(1)

or

First or Second Soprano	Second or First Soprano	(Alto-) Tenor
----------------------------------	----------------------------------	------------------

Conductor
(2)

First or
Second Soprano

Second or First Soprano	(Alto-) Tenor
----------------------------------	------------------

Conductor
(3)

- (1) Boys seated in centre.
(2) Boys seated on right.
(3) Seating for narrow auditorium.

Seating plans for chorus work in one, two, three and four parts in grades 8b, 9a and 9b

First or Second Soprano	(Alto-) Tenor	Baritone	Second or First Soprano
----------------------------------	------------------	----------	----------------------------------

Conductor
(1)

First or Second Soprano	Second or First Soprano	(Alto-) Tenor	Baritone
----------------------------------	----------------------------------	------------------	----------

Conductor
(2)

Second or First Soprano	(Alto-) Tenor	Baritone
----------------------------------	------------------	----------

Conductor
(3)

- (1) Boys seated in centre.
(2) Boys seated on right.
(3) Seating for narrow auditorium.

In the above diagrams, number one in each case works out most successfully as the boys are directly in front of the conductor. The accompanist should be on the conductor's right so that, when the lid of the grand-piano is raised, the tone will be reflected toward the chorus.

Books

CONSIDERING the double objective of preparing part songs which may be used in the assembly as well as in the choral program, it is well to have at least two sets of books for use in the auditorium. These books should be kept in racks placed on the backs of the folding or opera chairs.

A serviceable and comprehensive song book should be obtained, one which will furnish material for six terms of work on the basis of twelve or fifteen numbers a term. These numbers should be in one, two, three and four parts and in addition a fair amount of assembly material should be supplied. This book should be considered as basic material for chorus work and enough books should be secured to enable each pupil in the large choral groups to have his own copy.

In addition to this a community or small assembly song book should be furnished on the basis of one for every two pupils. This material will supply the needs of general assembly, seasonal and community singing. Now that we have considered the organization of the chorus work for the Junior High School, let us consider the details of carrying on the training of the large choral groups in intensive part-singing.

NOTE:—This article will be continued in the next issue when a full discussion of methods for presenting part music to large groups of Junior High School pupils will be given.

Used Piano Purchasing Reminders

By Fae C. Prouse

It would be folly to select a used piano without first gathering important details about it. Only expert tuners and dealers in pianos know the value and condition of used ones. They pick them up but put them in shape before they are ever placed upon the floor for sale.

Because the used piano sold by the music dealer often seems too high in price, the purchaser blindly chooses an advertised instrument in a private home or at public auction. Here are just a few hints to make this buying less haphazard.

The names of the standard make pianos can be given by a piano tuner or music dealer. Having found such a one the would-be purchaser should sit down at the keyboard and play a few measures or ask another to try the piano so that he may hear the tone. But the chances are

that this instrument needs tuning. It is well to ask the owner when it last had a tuner's attention.

Next, it is well to make inquiry concerning the pitch of the instrument. A piano may be in tune yet pitched too low to use with other instruments. This pitch can be determined by anyone who plays a wind instrument or by a tuning fork. A piano out of tune or off pitch means a series of expensive tunings and possibly the buying of new strings for the ones broken when tightened. For this reason the purchaser should insist on a piano being tuned and put to proper pitch.

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HE MUST strenuously bring his wits to bear on the problem, and he will find that it is not nearly so hopeless as it looks. There are a number of things he can do even in a piece which has a pedal part all the way through! In addition to passages for manuals only, already dealt with, he will prepare on the piano:

(2) *All passages in which the part next above the pedal part happens to make a good bass itself.* There are a great many such passages. But they can only be recognized by a player keenly sensitive to harmonic effects by natural gift, or who has studied harmony, especially the treatment of second inversions; the resolution of discords; and root progressions. No organist should be content without a knowledge of the theory of his art at least up to this point, if only for the sake of economizing his organ practice!

The student, moreover, should prepare on the piano:

(3) *All passages in which the left-hand part is silent;* this hand can then be used to play the pedal part;

(4) *All passages in which the left-hand part simply duplicates the right-hand part* (omit the left-hand part and play the pedal part instead);

(5) *Passages in which the right-hand part is silent.* These are not common, but an example will be found in the C-minor Trio of Bach, already quoted (bars 102-110). They may be practiced in two ways: (a) pedal part left hand; left-hand part with right hand; (b) left hand plays its own part; pedal part played by right hand crossing over left hand. This latter method is what is colloquially known as a "twister," and to attempt it will reveal how closely we associate the right hand with the upper part of the harmony and left hand with the bass, which, in turn, is why the latter is so prone to duplicate the pedal notes! But it is excellent practice, and the student who has mastered a passage in this way will find it child's play when he gets to the organ.

(6) He should also master at the piano *all passages in which the lowest notes of the left-hand part duplicate the pedal notes.* (That they are an octave higher than the pedal part does not matter, provided they are still the lowest notes of the harmony.)

(7) *All passages in which the pedal part is simple enough to be played by the left hand in addition to its own part.* There are many such passages, and the number may be still further increased by modifications which do not alter the harmonic bass in any essential particular, though they may shorten some of its notes. Thus (a) the pedal notes may be brought within reach by being played an octave higher than as written, provided that they are still the lowest notes of the harmony, but not if they would thereby be placed higher than notes previously above them.

Ex. 5

	Right	Wrong
L.H.		
Pedal		
	Written	Played

(b) A long-sustained note in the pedal part may be just firmly touched, the hand released, and the sound sustained by means of the damper-pedal, or if changing harmonics in the upper parts will not allow this, the remaining time between this note and the next one in the pedal part may be observed as though represented by rests. An example of this has already been given in the quotation from Bach's C-minor Trio, where the whole note may be played as quarter notes, with the touch known to pianists as organ tone, and indicated by a short horizontal stroke. In this case the device is particularly easy of execution,

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Getting Organ Practice on the Piano

By Clement Antrobus Harris

Part II

owing to the identity of notes between pedal and left hand in the first bar, and a tied note in the other. Where this is not the case the two notes, as note and chord, must be played *arpeggiando* or as a spread chord.

(c) Similarly, a long chord in the left-hand part may be shortened or sustained by means of the damper-pedal, and the hand released to play moving notes in the pedal part: As written for the organ:

Ex. 6 Widor, 5th Symph.

As practiced for the piano:

Ex. 7

(d) Repeated chords in the left-hand part may have one or more iterations omitted. Care must be taken that there is always a note to receive the accent, unless this falls on a rest in the original.

An excerpt from an arrangement for organ solo of a song by Hamilton Grey will illustrate this: As written:

Ex. 8

As adapted for practice on piano:

Ex. 9

(e) Notes may sometimes be omitted from a chord without violation of any harmonic rule. These are principally duplicated notes, *e. g.*, a note in the right-hand chord may be omitted from the left, and the fifth of a chord (reckoning, of course, from its *root*, not necessarily the bass,) may often be left out without disadvantage, especially in the case of a dominant seventh. A bass note must not be omitted, nor a melody note.

(8) Practice at the piano will be advantageous, also, for: *All passages in which the left-hand part is sufficiently simple to be played by the right hand in ad-*

dition to its own part. There are not many of this description, and those few are very often too short to be of much use. Sometimes they cover a complete phrase of the pedal part and in this case should be taken advantage of. In the following extract

Ex. 10

from a well-known slow movement of Haydn's, the left hand will play its own part in the first bar and the pedal melody in the second and following bars, when the right hand will take the two manual parts:

Trios, when they can be played upon one manual without transposing either part an octave, furnish, perhaps, the greatest number of opportunities for the application of this device. The longest example I can recall is the sixteen-bar subject beginning in bar forty-three of the before-mentioned Bach Trio. Five bars of the right-hand part consist of an inverted pedal-point, and were it necessary (which it is not) this could be omitted without serious detriment to the harmony.

(9) Moreover, on the piano may be practiced *all passages over a pedal point.* The harmonic principle is that the lowest moving part above a pedal point must itself form a bass which would be satisfactory without the pedal point. Consequently the pedal may be omitted except at its beginning and end, at which point it must form part of the harmony, and the part next above might happen not to form a good bass without it. Generally it will be found practicable to reiterate the pedal note at the beginning of each bar or so, and in some cases to sustain it with the damper-pedal.

(10) The student may play through twice, the whole composition, the left hand playing the pedal part, and the right hand playing firstly, its own part, and secondly the left-hand part, the right-hand part being omitted.

This plan will be adopted only, of course, in those sections in which the expedients already named for playing passages complete in all parts do not apply. Some progressions will sound very bare and inconsequential, but they will never produce the

bad effect which a wrong bass would; and as practice in reading, the playing of the left-hand part by the right hand, will be found excellent. Indeed, the methods here sketched out are very much akin to studying an orchestral score in sections, first, say, the string parts, then the wind parts, and always keeping the fundamental bass in mind. This is much more musicianly than learning by rote.

An Objection

THE YOUNG student may object that when either hand is playing a part belonging to the other hand or to the pedals he is not getting practice in the fingering he must adopt when at the organ. This, of course, is so. But the admission is simply saying, in other words, that practice at the piano is not usually to be regarded as a substitute for, but an *addition* to organ practice. Simple music can often be played straight away on the organ after careful rehearsal on the piano. While, in the preparation of more difficult music, it is rather an advantage than otherwise when the student is compelled to play independently of finger-habit. It obliges him to study music *as music* and not as mechanism. It stresses the fact that his work should be mental rather than physical. Given fair efficiency in manual and pedal technique, an organist who has learned even a difficult piece by heart at the piano, and is haunted by it in his "mind's ear," will be able to render it quite passably on the organ at the first attempt. Proof of this may be seen in the technical difficulties of the music which expert organists not infrequently extemporize! On the other hand finger-habit is treacherous: it may seem to serve one well a score of times, and then, under the slightest attack of nerves, prove to be a false support.

A great many compositions are now published in several forms for different instruments and combinations of instruments and voices. A careful comparison of a number of good organ and piano arrangements of the same pieces will prove an invaluable lesson in the art of adaptation. This is especially the case if the music was originally written for the organ and has been adapted for the piano by the composer, as in the case of Guilman's *Prayer and Cradle Song*.

Passages for Pedals Alone

THOUGH, of course, the pedal part cannot be actually played by the feet at the piano, much can be done to forestall and prepare for practice on the pedal-clavier.

Firstly, the footing—right or left foot, toe or heel—can generally be determined and where necessary marked. The whole, or at least any specially difficult passages should then be committed to memory. The writer did most of his "grind" on a village organ a mile from his home, and even a delightful winding country path along a good fishing stream did not always allure him from the singing, humming, buzzing, or whistling of any specially difficult pedal passages he was going to practice. (Piscatorial considerations were allowed precedence on the way back!)

Even more than this may be done! The late Dr. E. G. Monk of York Minster once found a fellow student of mine (afterwards the well-known Dr. Swinnerton-Heap) playing the piano and apparently trying to kick the pattern out of the carpet at the same time! "No!" he explained, he was "only playing a pedal-passage on the floor!"

Registration

EVERY ORGANIST should have such a mental grasp of his console that, sitting at the instrument blindfolded he can draw any stop, depress any composition pedal, and manipulate any other mechanical

cessary. Then, when practicing organ music at the piano, he should go through the actions of drawing and putting in stops and the like, in dumb show. This will impress the registration on his memory.

When the character of the music suits, the damper and soft pedal may be used in place of swell or composition pedals which occupy corresponding positions at the organ.

Practice on a Dumb Organ

STUDENTS who possess the "mind's ear" in a marked degree, and when playing on a dumb instrument hear the sounds mentally almost as clearly as when the notes are physically audible, can practice an organ without turning on the wind.

A friend of mine who was assistant organist at one of the English cathedrals got most of his practice in this way. If the church is open for private prayer, special care must be taken to draw and replace stops *inaudibly* (this, of course, should always be done) and to see that the pedal-board does not rattle.

Organ music often makes an admirable piano duet, one player taking the manual parts and the other playing the pedal part an octave lower than written in order to get the sixteen-foot tone and leave room for the manual player's left hand. This will afford admirable practice in sight-reading, time-keeping, and taking part in concert music; and players of equal capacity may take turn about and thus each learn both manual and pedal part.

The Chorale-Prelude

By Edward Gould Mead

PLAYING a chorale-prelude based on a chorale-melody or hymn tune which is familiar to the majority of the congregation gives to the service an atmosphere of spiritual exaltation. Take, for instance, the chorale-prelude on "St. Ann" by T. Tertius Noble, in which the broad, dignified style of Croft's hymn tune is enhanced by an effective setting, each strophe of the melody appearing at intervals in the chords to which the tuba is coupled. Immediately after the final strophe, the first strophe is repeated on the tuba with super octave coupler, an awe-inspiring effect on a large organ. If there is no tuba, the melody may be brought out on the diapasons.

Another equally effective chorale-prelude is Mr. Noble's that on the air "Melchior." This is more in the style of free art-writing as contrasted with the choral style of the "St. Ann" prelude. The hymn appears as a continuous melody played on the French horn stop, in the absence of which a gross flute or soft diapason may be used. Both of these pieces are of a medium grade of difficulty.

After studying the type of chorale-prelude based on the hymn tune of which there are a great many good examples by English and American composers, one could study the forty-five chorale-preludes for the liturgical year by John Sebastian Bach. They are found in Volume one of the Peters' Edition of his organ works. These remarkable compositions are based on the chorale-melodies of the German Lutheran Church and are among the best of Bach's writings. Representative types are *Alle Menschen müssen sterben* (Number 2) and *Erschienen ist der herrliche Tag* (Number 15). In the first type the chorale-melody is enhanced by the addition of three parts in florid counterpoint. These parts may be played on the same manual as the melody with a registration of soft eight and four foot stops, or the melody may be brought out

as a solo on the swell with soft reed and strings and the middle voices on the great (or choir) flutes or soft diapasons coupled to pedal.

In the second type the chorale is treated in canon form with accompanying parts. The chorale is the highest voice, the imitative part entering two octaves lower in the bass, other parts being middle voices. The imitation is strict throughout and by means of a heavy registration (diapasons and reeds) should be made to stand out above the other two parts. Other pieces of this character are the eleven chorale-preludes of Brahms, *Opus 122*, especially Numbers 7, 8 and 10.

Among the most difficult and also most interesting of chorale-preludes are the "Choral-Improvisationen" of Sigfrid Karg-Elert, *Opus 65*, six volumes, typical examples being *Gelobet seist du, Jesu Christ* and *Macht hoch die Tür* both in Volume One. In the former the chorale-melody appears in the pedal with four parts added above in florid counterpoint in highly complex rhythm. For registration, eight and four foot flutes for manuals and sixteen and eight foot for pedal with couplers may be used at the beginning, adding forte and fortissimo combinations toward the end.

The second example is a virtuoso piece of advanced difficulty in the style of a free fantasia, the chorale appearing in manual and pedal partly in octaves. There is much florid counterpoint in the pedal as well as in the manuals. In the middle section there are several measures of rolled chords. The registration should be for foundation stops with the addition of mixtures and reeds for the fortissimo passages and full organ for the coda.

Any of these chorale-preludes would make excellent recital pieces as well as church service numbers. Concert organists would do well to include them in their programs.

The Opening Cadence

By Helen Oliphant Bates

THE perfect cadence is supposed to end things; but there is one time when it makes a good beginning, and that is at the opening of the church service, just as the minister and the choir take their places. A strong succession of about six to ten chords ending with the perfect cadence in the key of the first hymn, played on the full organ, will summon the last lingering worshippers to their places in the pews and will bring those already in the church to the realization that all preliminary measures are now over and the service is to begin.

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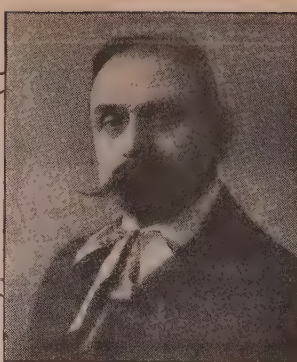
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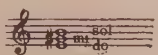
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Make your questions short and to the point.

Questions regarding particular pieces, metronomic markings, etc., not likely to be of interest to the greater number of ETUDE readers will not be considered.

Barbados, B. W. I., Asks Information.

Q. 1. Does the term "tenuto" mean the same thing as the "fermata" or pause? Please explain quite clearly. 2. I should like to excel as a pianist: which will be more helpful to me, general harmony, or keyboard harmony? Having little time to devote to music, I am constrained to choose. 3. In writing harmony exercises, is it correct to transpose all exercises to the normal key? For example: should



be read E-G-B, or Do-mi-sol? iv. Kindly mention a standard text-book on breathing, for singers.—CURIOUS, BARBADOS, B. W. I.

A. 1. *Tenuto* (abbreviation, *ten.*) indicates that the note or chord is to be sustained for its full time; sometimes a little longer, as a short pause. The pause signifies that the sound or silence is to be prolonged at the will of the performer, according to his appreciation of the composer's intention. 2. Keyboard harmony will help you more readily, provided you read, thoroughly, some treatise on elementary harmony (such as Stainer's). At the same time, depending upon the extent of proficiency desired by the player, every pianist should study harmony and counterpoint as thoroughly as possible. Many works cannot be adequately performed and interpreted without this knowledge. 3. This question is not altogether clear. However, if you ask for a choice between the Tonic-Sol-Fa system and the Old Notation, it is *Bonnet blanc, Bonnet bonnet* (as the French put it), or as the Cockney Englishman says: "Yer ples yer money an' yer 'as yer choice." Each has special merits the Tonic-Sol-Fa in Diatonic harmony and the Old Notation in Chromatic. In your examples, both are correct. Put there is no "transposition." iv. "The Art of Breathing."—By LEO KOFLER.

Sub-Dominant and Sub-Mediant.

Q. Are the terms sub-dominant and sub-mediant to be understood as meaning the note under the dominant and the note under the mediant?—ELSIE M., Troy, N. Y.

A. No. It is true that the sub-dominant is the note below the dominant, but that is only by chance, not design. It is also true that the word sub (Latin) means below, or under. But in harmony, every sound bears relation to the key-note. Thus, the dominant is the fifth above the tonic, whether major or minor (C-G, or A-E; G the fifth of its tonic C, and E the fifth of its tonic A). The sub-dominant is the fifth below its tonic. So in the key of C major or minor, as in A minor or major, the dominant and sub-dominant are G and F respectively, or E and D respectively. The mediant or middle note between tonic and dominant, in C major, is E; in C minor it is E flat. For the same reason the sub-mediant, or under mediant, is the middle note between sub-dominant and tonic. A in the key of C major, F in the key of A minor.

Basso Ostinato; that is, an Obstinate Bass.

Q. What is understood by a Basso Ostinato?—M. A. M., Warren, R. I.

A. *Basso ostinato* (Italian) is an "obstinate," or persistent bass. It is a short figure in the bass, commonly called a "ground bass," above which are constructed frequently changing melodies and harmonies, the bass subject remaining the same. Consult *Passacaglia*, in C minor, Bach.

Nasal Quality of Voice—Tremolo.

Q. 1. How can one get rid of nasal quality in the voice?

2. Can you suggest some exercises to overcome a decided "nasal" voice?

Choirmaster, Salt Lake City.

A. 1a. Do not allow the tongue to slip back, but keep it in its normal position, i. e., lying flat on the floor (or bottom) of the mouth, lightly touching the lower teeth all around. Sing with a wide open throat, directing the voice quietly but swiftly to the center of lips, using the vowel "o" as in "or."

1b. Practice speaking on your lips in conversation and at all times.

1c. Get a practical demonstration from a competent teacher.

2. Practice sustained notes, *piano*, with the smallest amount of breath. Remember that every atom of breath emitted must be employed in producing a musical note. Do not allow the diaphragm to sink in. No muscular pressure anywhere, especially at throat, larynx and diaphragm.

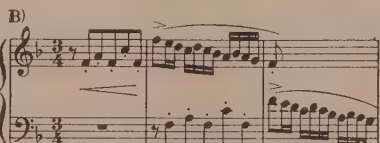
Bach's No. 8 Two-part Invention.

Q. In two different publications now before me of Bach's Two-part Inventions, No. 8. I find that the last note of the first measure of the subject is given as A in the one, and as F in the other. Will you please tell me which is correct (a) or (b)?—N. B. S., Constantia, Calif.

Ex. 1 Bach Two Voice Invention No. VIII



A. The correct note is the note F. Careful examination will show that the second measure of the bass repeats the treble first measure of the subject, note for note, the third beat being a skip of a fifth from C to F (from dominant to tonic). Compare these two measures with measures 12 and 13 and you will find exactly the same progressions as in the key of C: again in measures 17 and 18 the progressions are the same, but in the natural (or original) scale of G minor. In each instance the third beat is a skip of a fifth, dominant to tonic. A very good reason is seen for this skip to the tonic, instead of to the third, in the fact that the third is strongly marked in the accompanying part (an unnecessary accentuation of the third of the key) and the chord on the third beat weakened by the omission of the tonic and a doubled third.



Advice to Some Questioners.

Nota Bene: Two correspondents, G. G. D., Columbus, Ohio, and H. L. McC., Buffalo, New York, ask for instruction how to play and how to interpret certain passages in certain pieces, nine in all, several of which are not in the possession of the present writer. These and similar correspondents will greatly facilitate replies and thus avoid disappointment by sending either the music in question or copies of the passages requiring elucidation.

Studies in Scales of Thirds and Sixths.

Q. Can you give me some good Etudes with scales in thirds and sixths? Uninteresting exercises of scales in thirds and sixths are simply out of the question for me, but if you will give me some good and interesting studies, I know I shall work away at them till they are mastered.—R. T., Vancouver, B. C.

A. If you required real technical exercises you would be recommended to practice those by Philipp and Joseffy. However, since you wish for studies you may find enough to interest you in Schirmer's Library, Vol. 996, Czerny's *Selected Studies*; in vol. 827, Cramer's *Fifty Studies*; and in vol. 403, Moscheles 24 Studies.

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Muscular Strain at the Neck

By Mary E. Hard

INCONVENIENCES are expected, sometimes even welcomed, in the violinistic field, for they serve only to whet the student's determination. But when an inconvenience becomes so burdensome as to detract attention from the work in hand it ceases to be a blessing. The pain at the back of the neck and across the shoulders comes under this latter classification.

It is caused, of course, by strain, but, strangely enough, other muscles become accustomed to strain. The left arm ached when it first was made to reach far under the violin; but soon the muscles adjusted themselves and the position seemed easy and natural. But the dull ache in the back is experienced by professional musicians, even by virtuosi.

It seems that the region at the back of the neck is filled with nerves and blood vessels. Particularly over the bony structure covering the base of the brain, the nerves are very near the surface and interwoven with other superficial structures such as muscle and ligament. These thinly protected nerves are connected with many more deeply placed.

Muscles in such close proximity to nerve tissues are not to be manipulated with the abandon of those of arm and finger. The peasant going gaily to market with a fifty-pound basket on her head may seem an exception, but in this case the head is held in its natural position, upright, and the muscular strain is slight.

On the other hand, the violinist must exert force in a sideward and downward direction. He supports not only his violin, by means of this downward and inward thrust of head and neck, but also the weight of his left fingers and hand, which are themselves exerting a counter thrust.

The muscles at the base of the brain are the sole supporters of this action.

The obvious cure is to cease playing for a time, but this is not always feasible. Another recourse is to massage gently the muscles involved; this will induce normal circulation and a more rapid adjustment. Also, the tension may be lessened considerably by turning the head far to the right bringing as hard a pull in the opposite direction as possible; by holding the chin at different levels as though there were low and high chin rests on the violin; by putting the head first as far back as possible and then as far forward as possible without bending the lower part of the back.

Such gymnastics, however, cannot be resorted to on the concert stage, and this is where discomfort is most unwelcome. The device used by at least one artist in a large Symphony Orchestra is to pretend to be hunting something on the floor. In bending over he stretches these stiffened muscles and thus alleviates the congestion.

These are only cures: there are no absolute preventatives, though there are precautions that might make the strain less uncomfortable.

The position, if correct, is not the huddled posture of curved back, hollow chest and raised left shoulder. It is one of ease, exuberance and strength. The left arm is as firm as a boulder: the right as unerring as fate.

A great violinist once said, pointing to the pupil's left arm and hand, "That is the artisan," then, pointing to the right, "and that is the artist. Give due respect to each."

"As fit as a fiddle is an old saying, and true. It applies to the fiddle as well as you; so keep both yourself and your violin in fine condition, and you may expect great results."—H. I. Gonyon.

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Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department
"A Violinist's Magazine Complete in Itself"

Tone Production and the Vibrato as Applied to the Violin

By Max Bendix

MAGICIANS of the violin arouse the wonderment and admiration of their audiences by the marvelous and almost uncanny control they exercise upon the little instrument with four strings, which they manipulate; and one of their most mysterious and tremendous achievements is the power to produce a tone which carries to all corners of the auditorium and to the last row in the topmost balcony.

Have you ever stopped to consider how this tone is produced?

There are but two ways in which a disagreeable tone can be brought from a violin. These are:

1. By drawing the bow across the strings at any but perfect right angle. This will produce a scratch whether drawn lightly or firmly.

2. By pressing the bow on the strings so firmly as to bring the wood very near, or in contact with, the strings.

If the student stands at right angles to a mirror, and keeps his eyes on the bridge, he can, with patient application and practice, soon learn to draw the bow straight, and thus dispose of fault, No. 1.

The second is a more difficult obstacle to overcome, but as it has been accomplished by hundreds and thousands of violinists, there is hope for all.

I do not claim that my method is the only method to attain the desired result, but in the forty-four years of my teaching experience a great number of talented students have been developed by me, and *they all have had a good tone*.

The bow should be held and balanced between the second finger and the thumb. Pressure should be applied by the first and second fingers, and a counter-pressure by the thumb. This counter-pressure should be equal to the downward pressure of the fingers, thereby controlling the bow so that the wooden part cannot touch the

strings. This will give the feeling that the tone is being produced between the fingers and the thumb.

By carefully following these principles for No. 1 and No. 2 the student will find it impossible to produce a scratchy tone. Having eliminated the scratch, he must work for charm, carrying power, and beauty of tone. This is induced by the judicious application of the

Vibrato

I advocate the use of the vibrato on every sustained tone on the violin, whether, in etudes, concertos or concert-pieces, *not for sentimental or emotional expression*, but to give life and carrying-power to the tone.

The vibrato is produced by the infinitesimal raising and lowering of the pitch, and must be done rhythmically at a moderate speed. The question of "a little faster" or "a little slower" does not matter in the results, but it must be *rhythmical*.

The bow sets the string in vibration; these vibrations are conveyed to the bridge; the bridge vibrates the top of the violin; the top carries the vibrations to the sound-post which in turn sets in motion the air in the violin, creating sound-waves. These sound-waves are emitted from the violin through the F holes, and here is where the rhythmical vibration asserts itself.

When the vibration is rhythmical the sound-waves follow and support each other and so carry to the extreme ends of the hall. But when the vibration is *not* rhythmical the sound-waves will clash upon leaving the F holes and thus be destroyed, causing the tone to lose its life and carrying-power.

Intensity is brought about by increasing the speed of the vibrato and the volume of tone.

Use of the Pad

THERE is a great diversity of opinion among violinists, violin students, and teachers as to the use of a pad or cushion as an aid in holding the violin. It is probable that the majority of violinists use a pad of some kind or other. Many male violinists use a velvet pad placed under the coat at the shoulder, to fill out the latter and make it easier to hold the instrument. In the case of a girl or woman the pad has strings or ribbons sewed to its two upper corners. The strings are then tied at a convenient length and slipped under the chin rest.

There are several types of patented pads and contrivances to take the place of pads. One type is made to attach at one end to the tail-pin, the other end being attached by a rubber band to the lower left hand corner of the violin. Another type of pad is the one which is attached to the end of a metal projection which fastens to the chin rest. This pad or shoulder-rest possesses the advantage of not touching the vibrating surface of the violin at any point. Some players roll up a handkerchief and put it under the

coat, or put a handkerchief or some sort of fabric across the chin rest.

Prof. Leopold Auer, the famous violin teacher, who has produced so many notable artists, is greatly opposed to anything in the nature of a pad. In his work, "Violin Playing as I Teach it," he says on this point; "Avoid resting the violin on the shoulder, or *vice versa*, shoving the shoulder underneath the violin. The placing of a cushion beneath the back of the instrument, in order to lend a more secure support to the chin grip, should be avoided. These are bad habits which one should from the very start carefully avoid, since they not only spoil the violinist's pose in general, but—and this is extremely important—they make the player lose at least a third of the whole body of tone which his violin—be it a fine or indifferent instrument, a powerful or a weak one—is capable of producing. Those violinists who rest the instrument against the shoulder and place a cushion at its back—both of which act as mutes—evidently have no notion of the disastrous effect this arrangement has on their tone."

Prof. Auer's pupils generally follow their master's instruction to play without a pad.

I find that authorities differ greatly regarding to this matter of the pad. F. Thistleton, the English writer, says in his book, "The Art of Violin Playing:" "A pad is merely an aid to comfort, and in certain cases quite indispensable. Not all the violinists with whom I have been in contact during the past twenty years, from Wilhelmj (the famous German violinist) downwards, have followed the use of a pad an advantage in enabling them to hold the violin without effort; and, against the statement that there is a loss of free vibration, it may be mentioned that in all probability Wilhelmj had the biggest tone of any violinist ever lived. If, however, you can hold the violin quite comfortably in the position without a pad, well and good. There would seem to be no particular reason in your case why you should use a pad."

Mr. Thistleton further says; "A small pad placed underneath the violin will considerably facilitate the obtaining of a grip, but I have seen many a player endeavor to hold the violin in front of the body by using a pad the size of a school stool."

Eugene Gruenberg in his work; "Violin Teaching and Violin Study" says: "Teachers have agreed that the playing pose should be as natural and unstrained as possible. This, however, to prevent opinions from varying enormously on the simple question of how to hold the violin."

"Some (Spohr and David) advise resting the violin by thrusting forward the left shoulder to give a firm support; most of the others (Beriot, Singer and others) condemn this as unnatural, and counsel the resting of the instrument simply on the collar, thus allowing the use of a small cushion for support so as not to inconvenience the shoulder."

Courvoisier in his famous work, "Technics of Violin Playing," which has the endorsement of Joachim, says of the pad, "An excellent aid to a good position for the violin, especially in the case of an illy adapted shoulder, neck, jaw, is the use of a chin rest, and a small cushion or roll of cloth placed under the coat or vest between the violin and the collar bone. When the player wishes to rest his head and shoulder from the strain imposed in holding the violin, he should take time, either during the rests in music or in passages which do not require changes in the position of the left hand. The use of the chin rest and cushion obviates the need of raising the shoulder, a practice which is very tiresome."

A vast number of other opinions, and, on the subject of pads and cushions might be quoted, so it will be seen to be a case of where "doctors disagree." Many eminent violinists have used cushions, and many other eminent ones have not, so it is probable that the average violin student after reading all this should please himself in the matter.

Wise Fingers

By Esther Routh

WHAT does technic do anyway? It makes the fingers stronger (so does bracing), quicker (so does typing), more flexible (so does knitting), wiser—now we are getting to the point. It teaches the fingers to speculate and select the best ways of playing this note or that, and forces them to surmise on what sound and in what position to play. It tries to get them to accomplish the most difficult things with the least possible effort.

All About the Positions

By Sidney Hedges

ANY violin student, during the first months, plays happily in first position begins to think he has got over his duties well and will soon be a player. One day to his horrified amazement learns that *first* is only one out of a number of positions—about fifteen of them. Some teachers make this much more staggering than it need be. There may be ten positions, but they are not all like *first*. They have, in fact, most varied uses. The importance of a position is dependent on the frequency with which used.

Adding then in this fashion the following table will give an approximate table of relative values.

First position is used	100 times,
third " " "	60 " "
fifth " " "	30 " "
seventh " " "	10 " "
second " " "	10 " "
fourth " " "	10 " "
sixth " " "	10 " "

remainder, perhaps, twice.

It will be seen that out of the fifteen positions ($\frac{1}{2}$, 1-7 and 7-14) only those to seven are of appreciable importance. Positions above the seventh are, in only used on the E string, so that consists of but four notes. The position, which is below the first, is rarely used at all. And even among the principal seven there are great differences of value. From the table it will be seen that the odd numbers are of much the greater consequence.

Clearly, it is best to learn first the most important, so that they get most practice become most familiar. Yet many teachers insist on pupils learning them, 3, and so on, for no other apparent reason but that this is the numerical order. It would be better to learn the positions in a more sensible order—first, third, second, fourth, sixth, seventh. The fifth has been put last because its notes are very high, and will not often be met until the student begins to play fairly advanced music. And after these seven, remaining positions may be considered. In studying positions it will soon be discovered that the work has two entirely distinct aspects—one is mechanical, the other mental, and each will have to be considered separately.

First, there is the moving into the position, the discovering of the exact distance which the hand must travel up the fingerboard. Numberless repetitions will be required before the muscles are trained to move the arm the necessary distance with mechanical precision.

Secondly, when the hand is in its new position, there are the fresh notes to be reached, for every finger will fall on an unfamiliar spot. This portion of the study is entirely mental—it is just a question of memory.

So happens that the third is the easiest position to reach. If the left wrist and thumb be properly held in first and the hand be then drawn up so that the hand is

carried up the violin neck, after about two inches have been traversed the palm of the hand will collide with the bottom edge of the violin, and the thumb with the end of the neck. If the first finger be now dropped on to the A string it will be found to stop the note D, which is played by the third finger in first position. The hand will then be in third position, and this colliding of the thumb and palm is an invariable and invaluable sign of this.

The method of shifting is of the utmost importance. On no account must the left hand grope its way up to the new position by pitching forward up the fingerboard. Shifting must be performed always from the shoulder. The upper arm and forearm must be drawn up, like a folding footrule, and the hand will thus be carried up the strings. The hand itself has no more to do with the movement than has one of the marks on the footrule. It is absolutely passive. This point cannot be emphasized too much. Active movement of the hand when shifting causes more faulty intonation than any other thing. *It is the arm that shifts!*

On pushing the arm back to first position the base of the first finger will arrive at the corner of the fingerboard; that is, the sign of first position. Shifting up and down between the clear bounds of first and third positions should now be practiced assiduously.

When some time has thus been spent, fifth position may be started. When the hand is in third position it will be found impossible to get higher up the fingerboard by moving the arm in the same direction as before. Instead, the elbow must be carried across the body, towards the bow-arm, and the left hand will thus be able to "get 'round the corner" into fifth position.

Shifting, on the violin, is almost invariably from one position to the next but one. In an ascending scale passage, for example, the positions used would probably be *one, three; five, seven; or two, four, six*. Here is another reason for the great importance of third position—it is the most convenient shift from first. So then the positions most to be practiced are—first, third and fifth.

Really, the amateur does not often require any others. The even numbers are used, principally to fit awkward groups of notes which cannot conveniently be played any other way, as, for instance, the third pair of notes in the second octave study of Kreutzer.

Learning the notes of a new position can be done quite satisfactorily in an arm chair with a book of music or a fiddle on one's knee. It is a pleasant surprise for the learner to find that the notes of fifth position are the same as those of first, though one string lower.

Similarly, sixth is like second, and seventh like third.

Once the positions are mastered the least attractive stretch of all violin study is passed.

Fingerboard Gymnastics

By Hope Stoddard

EVERY violinist strives for tonal effect. He employs every means of technic and expression in his power, and listens with expectancy of a connoisseur. Yet in his enthusiasm he often overlooks some of the simplest precautions against bad

one of these precautions is a steady position that assumes the right position and holds it with consistency. Another is the coordination of the hands, each assisting

and supplementing the other. A third is the avoidance of jerks, plunges, scrambles and other ill-directed attempts at the spectacular.

Performances which are mere "fingerboard gymnastics" are apt to leave the listener with a headache and a half wish that the player had never studied anything beyond scales in first position and hymn tunes.

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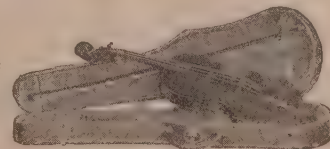
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23317 Country Lilt.....	.55
23318 Day Dreams.....	.50

PIPE ORGAN

23257 ANCLIFFE, CHAS. All on a Summer's Day (Arr. by O. A. Mansfield).....	3	.40
23323 ARMSTRONG, W. D. Fanfare Triumphant.....	4	.35
23268 COOKE, JAMES FRANCIS Sea Gardens (Arr. O. A. Mansfield).....	3	.40
23299 DICKS, ERNEST A. March for a Church Festival.....	3½	.50
23265 FLICK, C. ROLAND Serenade, Op. 2 (Arr. by O. A. Mansfield).....	3½	.60

PIPE ORGAN—(Continued)

23289 GRIEG, EDVARD Funeral March (Arr. by E. S. Barnes).....	4	\$0.45
23258 HARRIS, CUTHBERT Minuetto Pomposo.....	3	.50
23264 KOHLMANN, CLARENCE In the Starlight.....	3	.40
23300 MARKS, EUGENE F. Shepherd Boy, The, Interlude.....	3	.25
23325 ROSSINI, G. William Tell Overture (Arr. by Edwin H. Lemare).....	5	1.25
23345 SCHULER, GEORGE S. Postlude Pomposo.....	3	.40

ORCHESTRA

23324 COOKE, JAMES FRANCIS Sea Gardens (Arr. by Wassili Leps).....	.35
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VOCAL

Songs and Ballads

23369 DOUTY, NICHOLAS Bees in the Columbine (E-g).....	.40
23286 ELLIS, CECIL We'll Take the Old Road (b-E flat).....	.40
23341 HAMBLEN, BERNARD Sunshine in Rainbow Valley (E sharp-g).....	.50
23255 PEASE, JESSIE L. Family Traits (c-D, Opt. g).....	.30
23290 RISHIER, ANNA PRISCILLA Lil' Speck 'O' Sunshine (E flat-g).....	.40
23402 SOUSA, JOHN PHILIP There's a Merry Brown Thrush (E flat-b flat).....	.50
23261 STRICKLAND, LILY Dream Garden (c-g).....	.40
23262 Rose of Love (d-F).....	.45
23263 Rose of Sevilla (d-g).....	.45
23226 WING, HELEN Eskimo, The (Song or Musical Recitation) (c-E).....	.50
23225 Little Chink (Song or Musical Recitation) (c-E).....	.45

Sacred Solos

23291 DAY, ELLA E. More Love To Thee (a-D).....	.40
23277 FELTON, WILLIAM M. Be Near Me Father (E flat-g flat).....	.50
23278 Be Near Me Father (c-E flat).....	.50
23326 ROBERTS, J. E. If With All Your Hearts (E-g).....	.40
23353 WOOLER, ALFRED Now the Day is Over (F-g).....	.45
23354 Now the Day is Over (c-D).....	.45

ANTHEMS

Mixed Voices

20616 BAINES, WILLIAM Blessed is the People.....	.15
20638 Lord Reigneth, The.....	.12
20642 MARKS, EUGENE F. O Holy Saviour.....	.12
20625 MARTIN, GEORGE C. Great Day of the Lord is Near, The.....	.06

PART SONGS

Treble Voices

23339 BAINES, WILLIAM Spring is Awake (Duet or Two Part Chorus).....	.12
20620 BERWALD, W. Harbingers (Three Part).....	.15

Men's Voices

20634 STULTS, R. M. Betty.....	.08
20637 Morning Glories.....	.08
20632 Old Home, The.....	.08
20633 Serenade.....	.08
20636 Stay, Sweet Day.....	.06
20635 White Wings.....	.06

World of Music

(Continued from Page 711)

A New Beethoven Memorial is to be veiled in the Bülowplatz of Berlin on the 2 of March, 1927, celebrating the one hundred anniversary of the composer's birth. A competition is being held in which noted sculptors are striving for the honor of furnishing the sign. The German Republic, the State Prussia and the City of Berlin will share the expense of the enterprise.

Four Thousand Boy and Girl Violists, selected from the schools of London and the home counties, took part in a concert in the transept of the Crystal Palace in the middle of June. This was the seventeenth annual event of this nature and a portion of the program was broadcast.

The Revival of Gluck's "Orpheus" was so successful last year at the Provincetown Playhouse, that the management has decided to continue these intimate productions and has announced Handel's "Rodelinde," Gluck's "Paris and Helen," for next season. The return to favor of these classics, including the Mozart *Operas Comiques*, is a heartening sign, with an omen that jazz-cloyed ears are beginning to yearn for something bearing more of truth and beauty.

The Grave of Stradivarius is reported to have been found, through an old diary, covered among the furniture of the Conte Maffei. This disclosed that the famous violin maker had prepared, in a church opposite residence, a sepulchre for his body. The church is long since gone, but excavations under the directions of the mayor of Cremona disclosed a sealed crypt of marble bearing inscription: *Anno 1664 Sep. 8thi Siusq Sepolchri Antonio Stradivari, Anno 1729, Posuit.* The marble has been removed to the Cremona to await preservation.

The Oldest Organ in America is now the Episcopal Church of Clyde, New York. Originally given by Queen Anne to Trinity Church, New York City, with the proviso that should a larger instrument be required, the one was to be passed on to a smaller church. The royal organ moved from church to church till, in 1846, it went to Clyde. It is a "genuine antique," with one manual, six stops, 1 than a hundred pipes, and no pedals.

Chopin is to have a new monument in Warsaw, to be erected by the Polish Government. It has been executed by Wladyslaw Szymanowski, in Paris, and represents the composer at the foot of a symbolic tree. The delegation will go to Paris to receive the bronze monument, which weighs seven tons and to accompany it home.

An Elaborate Centenary Celebration of Weber's Birth was held in June, Eutin, Germany. A play, written by the poet, Julius Havemann, especially for the occasion, was a feature of the festivities. There were a chamber concert and an orchestral concert with solos from his operas, a performance of his "Preciosa," and on Sunday the Eutin Weber Choir sang his Mass in G of the Stadtkirche, with the Andante from his symphonies in C as introduction.

Mrs. Carson, Swimmer of the English Channel, is the granddaughter of Niels Wilhelm Gade, the famous composer. That she should achieve distinction is therefore less matter of wonderment than of gratification.

CONTESTS

A Prize of One Thousand Dollars offered by the National Opera Club for the female singer with a voice of the most outstanding quality, to be determined in the test of 1927 conducted by the National Federation of Music Clubs. Particulars from E. H. Wilcox, National Contest Chairman, Iowa City, Iowa.

Ten Thousand Dollars in Prizes five thousand, three thousand and two thousand dollars each are offered by the Musical Fund Society of Philadelphia for the best chamber music compositions for from three to six instruments. The contest closes December 31, 1927, and particulars may be obtained addressing the Musical Fund Society, 408 Sansom Street, Philadelphia, Pennsylvania.

A Prize of Three Thousand Dollars is offered by Musical America for the best symphonic work by an American composer. The contest closes December 31, 1926, and particulars may be had by addressing Musical America, 501 Fifth Avenue, New York City.

Prizes Amounting to Three Hundred and Ten Dollars, for the best unpublished anthems, are offered by the Lorenz Publishing Company of Dayton, Ohio, from whom all details may be had on application.

Three Prizes of Fifty Dollars Each are offered for the best musical setting of each of three hymns which were awarded prizes by the *Homiletic Review*; copies of the hymn-poems and conditions of the contest which closes September 30, 1926, may be had from the Contest Editor, *Homiletic Review*, 354 Fourth Avenue, New York.

A "National Capital Official Song Contest" is to be held under the auspices of the National Federation of Music Clubs. It is open to all American writers and composers, and full particulars may be had from Miss Beatrice S. Goodwin, Contest Chairman, 5 West Lenox Street, Chevy Chase, Md.

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New Musical Marvels in the Movies

Editorial

THE FIRST exhibition of the Vitaphone in New York City exhausted the superlatives of many metropolitan critics. Here, at last, was a perfectly synchronized screen representation with spoken word and with music. More than this, the music was not a little, frail arm of sound but the full volume of original in a measure hardly believed possible.

The first presentation was given in the magnificent Warner Theatre in New York City in August.

We had the pleasure of being present at the pre-view given on the night before the opening. The invited audience was composed of some fifteen hundred representatives of men and women from all parts of the country, particularly those interested in music, acoustical inventions and the stage. Applause that met the first performance demonstrated at once that a new era in the combination of the art of music and art of the cinema had arrived.

The new invention is the result of years of research in the laboratories of the Westinghouse Electric Company and the Bell Telephone Company. The cooperation of the Swinick-Balke-Collender Company, The Edison Talking Machine Company and the Metropolitan Opera House were all required to make the program possible.

Imagine having on one program Mischa Elman, Harold Bauer, Efrem Zimbalist, a Case, Giovanni Martinelli, Marion Gwynne—to say nothing of the New York Harmonic Orchestra conducted by Harry Hadley—performing throughout "Juan," undoubtedly John Barrymore's greatest picture!

The Vitaphone reproduction of sound is of course the chief interest of the audience as the possibilities of the screen are well-known. The first thing to astonish was the volume of the sound completely filling a theatre of ordinary size. We took precaution to go to the top seats in the balcony and found the volume surprisingly great there. Next was the matter of verity of tone-color. This can be described only as astonishing. We have, for instance, heard Mr. Harold Bauer many times in private. His delicious effects are well-known. They were remarkably preserved in the reproduction as his portrait playing upon the screen. The piano is one of the most difficult instruments to record. The *Vesti la Vestita* of Martinelli was rendered with astonishing dramatic force and the quality of his voice was preserved in such amazing fidelity we doubt whether he ever received great an ovation from the audiences at the Metropolitan Opera House.

Perfect Synchronization

DEFIED THE synchronization was so perfect and the effects so astonishing that one had to pinch oneself now and then to realize that this was a mechanical reproduction rather than the original. True there were occasional tonal lapses when "flow" or "empty" tones were to be heard, and at one time the apparatus "ran out." In the orchestra it was obvious that not all of the instruments had been "tight" in recording. However, the overall effect was so extraordinary that the illusion of the experience more than made up these shortcomings.

What may be the effect of this epoch-making invention upon the musical profession? Certainly it is already in a stage of consideration as a "problem" by some. A few years ago, in company with the late Mr. Presser, we heard Mr. Edison's amazing attempt to bring "Talking Pictures" before the public, combining his two extraordinary inventions—the phonograph and the cinematograph. Mr. Presser, with his characteristic vision, noted then that it would be

only a matter of time before the insufficient volume of the phonographic or sound reproducing principle would be amplified to any desired quantity. Now, it has actually arrived in an altogether unusual state of development. What effect may all this have upon performers and teachers?

Twenty or thirty years ago, when the methods of mechanical sound reproduction were new, thousands predicted that singers and performers and, of course, teachers, would have to seek other callings. There could be no opportunity for their advancement in face of such marvelous machines. What happened? The art of music and the profession of teaching music advanced enormously. Never have singers, performers and teachers been so much in demand—never have they received such extraordinary fees. Then came the radio. This was predicted as the doom of the musical profession. Imagine anyone saying that advertising a product would injure the industry. The radio has been of prodigious value in promoting the musical interests of everyone who has anything worth while to sell. The publishers of THE ETUDE have been having the best year in the history of the firm, and all of its prosperity is dependent upon the prosperity of musicians and teachers of music. Indeed, we find that our patrons are regularly employing the talking machine and the radio as indispensable adjuncts of musical culture in the home and in the studio. For years we have used them in our own work for this purpose.

Effect of the Vitaphone

WHAT MAY be the effect of this marvelous new invention upon employees in moving picture theatres? This is problematical. In smaller theatres it will take the place of small orchestras in some cases. But there will always be the need for the organ and the piano for special features. It is impossible to give an orchestral accompaniment to a flight over the North Pole unless the enterprising exhibitors send an orchestra in another airplane. At the same time there is always a demand for a fine orchestra "in the flesh." The indifferent and unworthy players may well look to their laurels. The public would far rather listen to an accompaniment by the New York Philharmonic than to a few scratchy fiddles and monotonous saxophones. The general effect of the Vitaphone will be to compel higher standards of performance.

For the really worth while performers who have their vitaphonic pictures taken, the machine should prove a wonderful advertisement. We have always noticed that artists are never loath to have their pictures appear in print as frequently as possible. Therefore every vitaphonic reproduction becomes an astonishingly fine advertisement.

Many years ago, when the Victor Company was in its infancy, the famous baritone, Emilo de Gogorza, was persuaded with much difficulty to make records. He refused to make them under his own name, fearing that his professional standing would be injured. He made them under a *nom de plume*—or shall we say *nom de voix*? Soon his manager found that there were so many applications coming in for concert engagements by the remarkable singer in the name of the *nom de voix* that Mr. de Gogorza realized that there was no better advertisement for a singer than the well-made record. The vitaphonic records will, we predict, multiply the demand for the professional, concert and operatic services of the artist "in the flesh."

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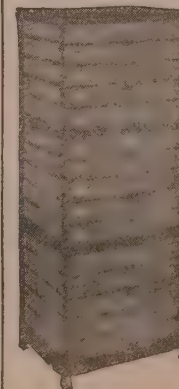
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The Drum Major

(Continued from page 731)

5. FORWARD—MARCH (Without playing)

THE side view of the drum major is shown for purposes of clarity. This command is often given verbally, the drum major holding the baton as shown under "Marching at Attention." When the staff signal is desired it may be used as shown here. As is the case also in "Column, Right," "Column, Left," "Right-Oblique," "Left-Oblique," and "Countermarch," the staff, in executing the preparatory command, points in the direction in which the movement is to take place. Here it points directly forward.

The band steps off with the left foot on the down beat of the baton (dotted lines), after which the drum major may beat the time for a measure or two, or till the rhythm be established, when he should turn the baton under the arm in the position shown under "Marching at Attention." He should not beat the time (unless necessary to keep the tempo) unless the band is playing.

The whistle, again, may or may not be used as a preliminary warning. The larger the band, the more necessary its use.

The drum major must be skilful in recognizing the three "cadences" established by our government. The term cadence refers to the speed or frequency of the recurring pulses of march music. The regulation cadence in quickstep (or ordinary march) time is one hundred and twenty-eight steps per minute with thirty inches to each step, or "pace."

6. MARCHING AT ATTENTION

THE drum major is shown marching at attention. The side view is given to make clear the position of the right hand and the proper angle at which the baton is carried.

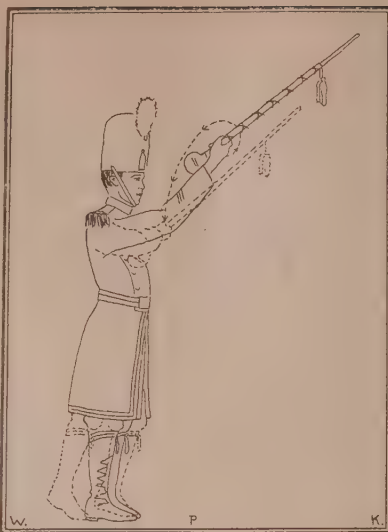
The left hand rests on the left hip, fingers to the front, thumb to the rear.

The drum major, as already noted, must be skilful in establishing the correct "tempo" and length of step. These may both be varied in non-military functions, to great advantage. For example, a college or high school band, parading on the field between halves of a foot ball game, where no great distance is to be covered, and where a "peppy" appearance is especially desirable, will do well to increase the tempo somewhat beyond the regulation one hundred and twenty-eight steps per minute, and to shorten the length of each step from the regulation pace of thirty inches to about fifteen or eighteen inches.

The extent to which the drum major is to resort to "showmanship," however, is to be held within bounds. His is a serious undertaking. It is the consensus of opinion at this time that he should be peppy and snappy, but in a more reserved manner than was formerly believed fitting. There is now very little indulgence in the pyrotechnics of stick whirling and throwing in the air, of prancing step and similar "monkeyshines." Considerable thought can be expended here to advantage.

7. FORWARD—MARCH (Play and march)

THIS differs from the command "Play" (band standing still) in the fact that the drum major faces forward. The band is to step off on the first main pulse of the music. This usually means the first note of the introduction, for very few marches begin with "up beat" notes, and these are to be avoided.



5. FORWARD—MARCH (Without playing)

Preparatory command: Usually verbal, but may be given with the baton as illustrated.

Interval of warning: Give about one and one half seconds to the motion shown in the arrows.

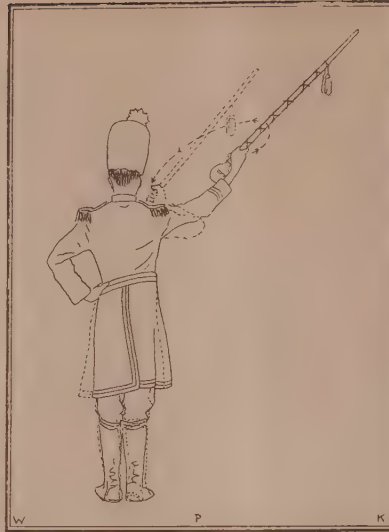
Command of execution: The arm motion comes smartly to a dead stop in the position shown in dotted lines.



6. MARCHING AT ATTENTION

There is no preparatory command and no command of execution. The drum major marches with eyes front, ready to correct the tempo of the drums, the alignment of the band, to execute "Column, Right;" "Halt;" or other desired movements.

The right arm is extended straight at the side, to differentiate this command from that of "Forward—March" (without playing). Hold this position long enough for each musician to comprehend the order before giving the warning and command of execution. If the band is too slow in seeing and understanding the signal, this signal is either held so low they cannot see it, or they are not well-trained. If, on the other hand, the drum major does not hold the signal long enough to give the band time to grasp the command, they will "straggle out" on the first few steps, and but few players will be heard on the introduction. The larger the band, the longer it will take for any command to "percolate" back through the whole organization. Depending somewhat on the size of the organization, it is the opinion of the writer that this and other preparatory command signals of the drum major should be held for an interval of between four and seven seconds before giving the warning interval and the command of execution.

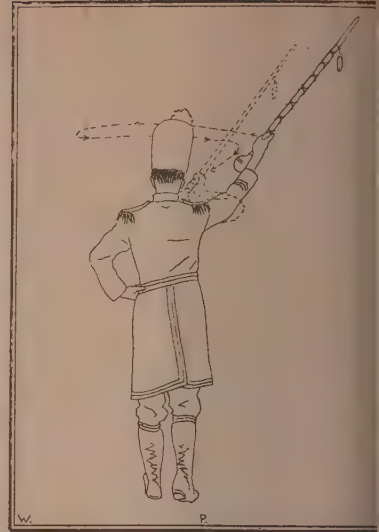


7. FORWARD—MARCH (Play and march)

Preparatory command: Right arm extended straight at the side.

Interval of warning: Give about one and one half seconds to the motion shown in the arrows.

Command of execution: the arm motion comes smartly to a dead stop in the position shown in dotted lines.



8. CEASE PLAYING (Band marching)

Preparatory command: The same "Play."

Interval of warning: In this case left and right swings of the baton coincide with two full beats of the music.

Command of execution: The arm motion comes smartly to a dead stop in the position shown in dotted lines.

8. CEASE PLAYING (Band marching)

THIS command is similar to that of "Cease Playing" (band standing still), except that the drum major faces forward. It is important that there be a definite stop in the motion of the baton at the end of both left and right warning swings (synchronizing with the two beats of the music) and at the position signalling the command of execution. As stated under the discussion of the command "Cease Playing" (band standing still), the command of execution should come (1) on the last note of the music or (2) on the first or chief pulse of a measure. Do not attempt to have the band cease playing and halt at the same time. Usually, the command "Halt" is executed before the command "Cease Playing" is issued, though the reverse may occur.

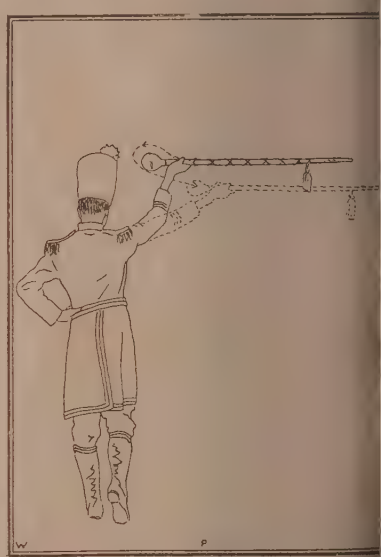
The wider the swing of the baton in the warning movements of this command, the more certain the drum major may be that all players see and understand the order.

The whistle may be used, especially in an untrained or a large band, as a preliminary warning preceding the two warning swings of the baton. It is far more necessary here than in the similar command executed while the band is standing still, for here the situation is complicated by the practical and not-to-be-overlooked difficulties arising in connection with playing on the march.

9. "COLUMN, RIGHT—MARCH"

THIS command is usually issued while the band is moving forward, but may be given from the standing position, in which case the forward movement would begin immediately with the execution of the "Column, Right."

As was the case in commands already discussed, the baton points in the direction in which the movement is to take place. It is equally necessary here to hold the baton in the position of issuing the preparatory command, for an interval long enough to enable all the musicians to see and understand the order. If the band is playing when this command is given, the preparatory



9. "COLUMN, RIGHT—MARCH"

Preparatory command: Hold the baton high, that it may easily be seen, pointing in the direction in which the band is to turn.

Interval of warning: As shown in the arrows.

Command of execution: The arm thrust smartly in the new direction, coming to a dead stop in the position shown in dotted lines.

command (see illustration) is held during a somewhat longer interval than is necessary in case the attention of the musicians is not divided between the signals of the drum major and the various difficulties to be met in playing on the march.

After the command of execution, the drum major faces the band, walking backward, and keeping in proper alignment the front rank of the band.

It is very important that he hold back the forward progress of the band, even to the extent of forcing the front rank to do little more than "mark time," until the last rank of the band has executed the command, when, and only when, he again faces forward and resumes the regulation thirty-inch pace



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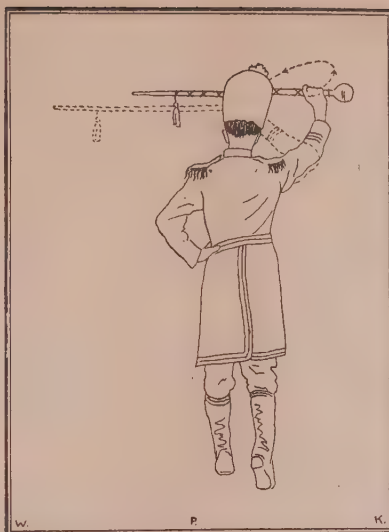
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10. "COLUMN, LEFT—MARCH"

Preparatory command: Hold the baton high, that it may be easily seen, and pointing in the direction in which the band is to turn.

Interval of warning: As shown in the arrows.

Command of execution: The arm is thrust smartly in the new direction, coming to a dead stop in the position shown in dotted lines.

10. "COLUMN, LEFT—MARCH"

WITH the exception of the matter of the direction of the turn, all instructions under "Column, Right" apply equally well here. The staff, or baton, points in the direction in which the movement is to take place, and there is the similar "warning" and thrust of the baton in the direction of the movement to follow as the command of execution.

It is again very important that the drum major face the band on the turn, from which position he is able to keep the players in proper alignment, and to hold back the forward progress of the organization till the last rank has completed the execution of the command and the whole band is ready to move forward in the regulation thirty-inch pace.

The execution of the commands, "Column, Left" and "Column, Right" are more difficult in the case of larger bands. When he has a band of more than sixty players to deal with, the author trains the players in all ranks except the first or first two to execute right oblique, as an assistance in turning the band in executing "Column, Left" and "Left Oblique," in preparing for "Column Right." This is not military, but is very practical in the case of extremely large bands.

Use the whistle, if necessary, to call attention to the preparatory command.

(This exceptionally interesting article will be continued in THE ETUDE for November.)

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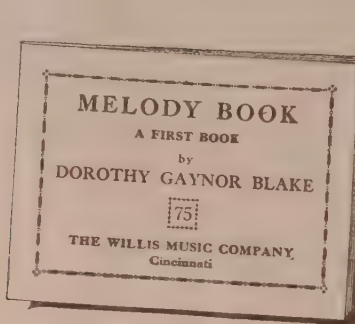
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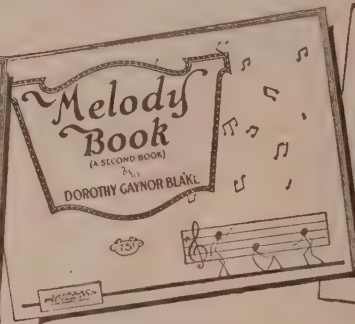
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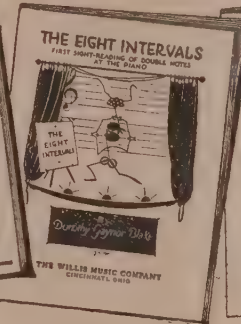
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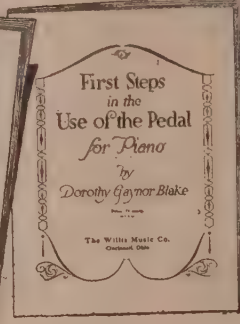
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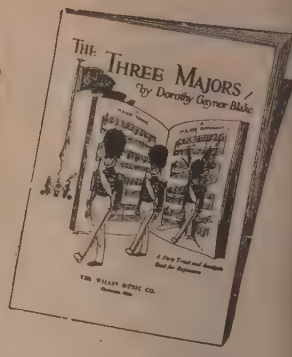
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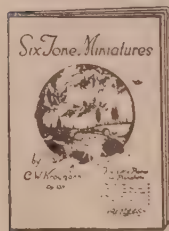
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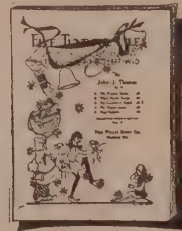


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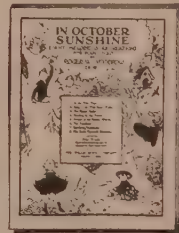


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Instrument of Correct Size.

G. B.—The child should have a violin adapted to his size, as many bad habits are acquired by having a violin which is wrong size. You cannot go by ages, as often happens that one child of eight or ten years of age is as large as another of twelve. The matter is so important that I would advise you to take the child to a violin teacher and get his advice on the correct size.

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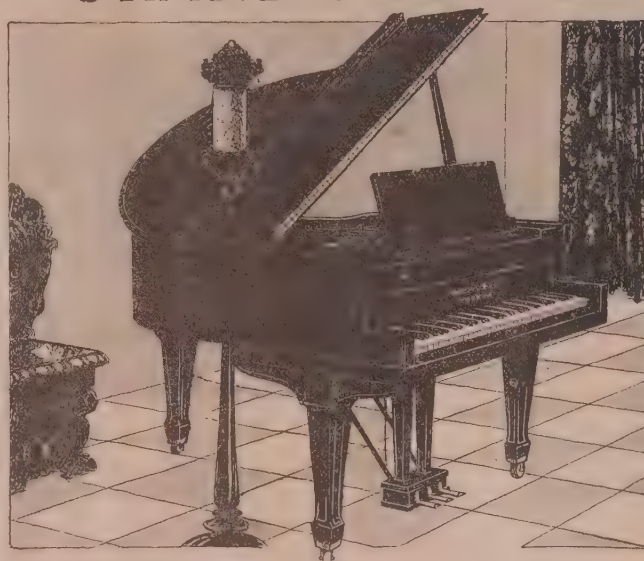
Estimating Future Success.

S. J. E.—It would be pure guesswork for me to try to express an opinion of your talent and ability for the violin without knowing you and hearing you play. If you are studying under a good teacher, as you say, he would be the one best qualified to give you an idea of what you may expect to achieve in the future. Your letter fails to give the all-important information of when you commenced to study. If you have a good foundation, laid in childhood and early youth, and have great talent for the violin, I should judge that you have an excellent chance of improving your technique very greatly. If you are really ready for the Zigeunerweisen which you say you are studying you must already have a large technique, as this is a difficult composition. As you live near New York, I would advise you to get auditions with two or three leading New York violin teachers. They could tell you what your chances are for the future.

The Build of the Bow.

M. C.—A good bow is of the greatest importance in violin playing. 2. Your question of what constitutes a well-balanced bow is well answered by the famous violinist, Ludwig Spohr, in his "Violin School." Spohr says: "The stick of the bow should have a beautiful, uniform bending by which the nearest approach to the hair is exactly in the middle between the point and the nut." In other words, the deepest part of the curve of the stick should be in the middle, equidistant from point and nut. Cheap, inferior bows rarely fulfill this condition. The most frequent fault is to have the curve nearer the point than the nut. 3. Bows differ slightly as regards weight. The average is about two ounces. Some players prefer a slightly heavier bow than others. The great violinist, Ole Bull, a man of large build, used bows two inches longer than ordinary, and considerably heavier than the average. 4. "The Bow, its History, Manufacture, and Use," by Henry Saint George, published in the Strand Library edition, London, England, is a standard work on the bow.

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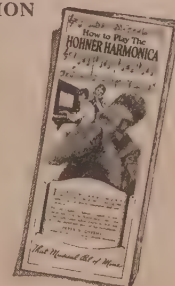
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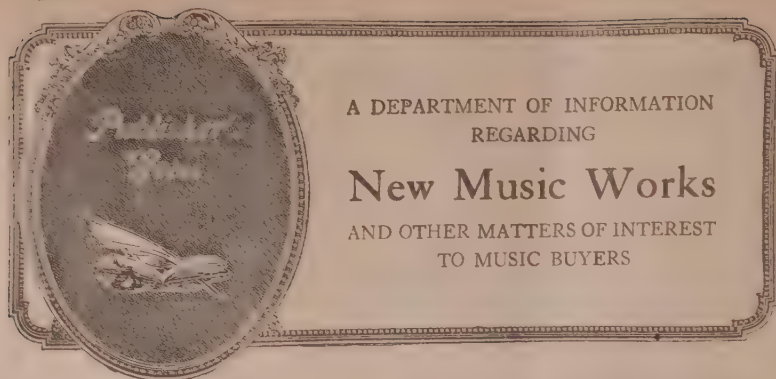
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October, 1926

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The title of this publisher's note is all descriptive to those who are interested in publications of this character, since Mr. Clark's reputation is well established as a writer of material of this kind.

This service will carry the Sunday school through an interesting hour or two at Christmas time, giving melodious and joyful numbers for Sunday schools to sing, as well as other program material and readings to round out the service.

This service is practically ready for delivery now and a single copy may be secured for 5 cents, postpaid.

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School of Octave Playing—Section 2, Seven Octave Studies By Th. Kullak

This volume which we have published previously in sheet music printed from large plates, will now be added to the Presser Collection, in a new edition printed from freshly engraved plates of the usual size. This is the book that many will identify as beginning with the well-known octave study frequently called, "From Flower to Flower." It is about the best octave book ever written for students somewhat advanced.

The special introductory price in advance of publication is 40 cents per copy, postpaid.

Master Vocal Exercises By Horatio Connell

This is a compilation of vocal studies selected from the works of the Great Masters of singing, from the representatives of the old Italian school up to the present, and arranged in logical and progressive order according to the best modern methods of teaching. Mr. Horatio Connell, one of America's foremost baritones, was a pupil of the great Stockhausen, and is himself a very successful teacher of singing. Mr. Connell has supplied copious annotations, including directions for practice and instructions in breathing, articulation and tone-formation.

The special introductory price in advance of publication is 40 cents per copy, postpaid.

An Excellent Stock of Music for Amateur and Professional Orchestras and Bands

The extraordinary growth of interest in orchestral playing during the past few years has resulted in the formation of innumerable groups of ensemble players, large and small, professional and amateur; there are large and small organizations of both kinds and it is often difficult to distinguish one from the other, so well balanced and so thoroughly are the amateurs trained and directed. This statement applies with equal force to bands except that these usually are not confined to as small a number of players as may be used effectively with stringed instruments. All these organizations need music—more and more of it—and publishers have not been the least remiss in providing effectively arranged music in all degrees of difficulty, especially of the kind that appeals not only to the players but, also quite as essentially, to their audiences. We have watched the growing demand for ensemble music and have given special prominence to all publications of this kind that have more than passing merit, thereby assembling a complete stock of every worthwhile production in school, amateur or professional orchestra and band music. We are prepared to lend expert assistance in selecting such music and will send these band and orchestra works on liberal examination terms. Catalogs, sample parts and other information will be cheerfully furnished on request.

New Organ Collection

Some years ago we published *The Standard Organist*. This is a collection of forty-three miscellaneous organ pieces printed from special large plates. Our new collection, now in preparation, will be of the same size and scope; not less than sixty-four pages and with about an equal number of pieces. These pieces are chiefly by modern and contemporary writers, such pieces as have not appeared in any other collections. All are practical to play, excellent in melodic content and in contrasted styles. This is just the book for the busy organist to have at hand for emergency use. The pieces are of average difficulty.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Forty Negro Spirituals Compiled and Arranged By Clarence Cameron White

There is very great interest nowadays in *Negro Spirituals*. We believe that the true and authentic *Negro Spirituals* have definite musical value. Together with the older American Folk Songs, the melodies of Stephen Foster, the aboriginal Indian themes, and the Spanish-American music of the great South-West, they offer basic musical materials for the American composers of the present and of the future. The well-known violinist and composer, Mr. Clarence Cameron White, who is abundantly qualified for the purpose, has undertaken for us the compilation of a new volume of *Spirituals*. This will contain only the best and most authentic numbers including the real old favorites. These will be arranged for solo or unison singing with special new piano accompaniments harmonized by Mr. White.

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Violin Method for Beginners By Ann Hathaway

When we presented the manuscript of this new work for an opinion to a well-known violinist and teacher with very practical ideas, he reported to us that it was the best elementary violin method that he had ever seen. We feel confident that violin teachers in general will agree with this opinion. This is strictly a First Position method and it lays a splendid foundation for any of the more advanced books and studies. It is up-to-date in all respects.

The special introductory price in advance of publication is 40 cents per copy, postpaid.

The Beginner's Voice Book By Franz Proschowsky

We have had great success with various *Beginners' Books*. There is no reason why the idea should not be applied to the *Voice* long before it has needed just the right man. Mr. Franz Proschowsky, the teacher of Madam Galli-Curci and of Tito Schipa, believe to be just this man. This begins at the very beginning, giving fundamentals, elements of notation including intervals and the structure of the scale. Then, it goes right into vocal voice work, breathing, tone and vowel formation.

The special introductory price in advance of publication is 60 cents per copy, postpaid.

Mass No. 14, in Honor of St. Joseph, Op. 203 By Eduardo Marzo

The Masses by Chevalier Marzo are consistently excellent and this *Mass* is no exception. Elevated in character, highly effective, its flowing diatonic melody will be found very pleasing and able. The composer, imbued with beauty, spirit, and significance of the Mass, has set, in powerful climaxes, its features; and as contrast, with peaceful repose with which he has the *Benedictus* and *Sanctus*. This arranged for two voices is one that prove most useful in convent school young choirs where four-part singing is rather difficult.

Our patrons have an opportunity to obtain this Mass while it is being prepared for publication at the low advance of 35 cents, postpaid.

Secular Two-Part Songs for Treble Voices

We have in preparation a new collection of secular two-part songs, suitable for school or club use. These songs are of melodious character and of moderate length. They are all easy to sing, attractive both as to text and music, and there is much demand for collections of this kind. None of these pieces will be found in any other book, all are by contemporary writers and every number a gem.

The special introductory price in advance of publication is 20 cents, per copy, postpaid.

The Very First Pieces Played on the Keyboard By N. Louise Wright

N. Louise Wright is a composer specialized in elementary teaching material. Her newest work, *The Very First Pieces Played on the Keyboard*, is an attempt to provide for the needs of the young student who has mastered the elements of notation and whose hands are formed at the keyboard. These little pieces could be used in connection with a kindergarten method and with either private instruction. The pieces are simple (hardly out of the five-finger position in either hand) and they are short; only eight to sixteen measures in length. They will be printed in octet-sized note with generous spacing. Each little piece has an appropriate title; such as *See-Saw*, *Game of I'm a Little Soldier*, etc.

The special introductory price in advance of publication is 25 cents per copy, postpaid.

Twelve Piano Etudes for Young Students By Mathilde Bilbro

One cannot have too many first studies. It is well to use as much as possible in elementary work and the studies to suit the individual. This new book by Mathilde Bilbro has the good qualities; the studies are melodious, they are easy to play, but some time each one has definite, and technical value.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

ner's Method the Saxophone

ake pleasure in announcing that *Beginner's Method for the Saxophone* will be prepared under the personal supervision of Mr. H. Benne Henton. Mr. Henton was for a number of years the soloist with Sousa's Band. He is one of the finest saxophone players living and he is also an accomplished composer of his favorite instrument. We are confident that this will prove the best beginner's method ever published. It is a beginner's book.

Special introductory price in advance of publication is 40 cents per copy, postpaid.

amental Studies in cello Technic

F. Schwartz

h not a beginners' method for cello, this is just the sort of a work that may be taken up just as soon as the student has acquired the rudiments of the instrument. Very often these are given by the teacher without the use of a book at all. Many Cello students know something of some other instrument or have had some sort of a start in this. This book will be just right for students. The idea is to form at once technical habits. The author is a teacher of high standing.

Special introductory price in advance of publication is 40 cents per copy, postpaid.

Last Words of Christ Theodore Dubois

Since the year 1867, when Theodore Dubois wrote his oratorio-cantata, *The Last Words of Christ*, that thrilling and beautiful setting of the Crucifixion has been growing in popularity in the musical world. Its wealth of melody and its strong and memorable passages make it an inspiration to hearing; and as a picturization of the life of the cross it is unexcelled. The edition has been most carefully prepared by one of the foremost authorities on the subject, Mr. Nicholas Dauterive. The English version of the Latin text is clear and poetic. The purpose of the work is to make the words more vivid and alive. And who has ever heard this cantata that Dubois has given us a masterpiece. The low advance of publication price of 50 cents affords the musician an opportunity to obtain a copy of it for his library.

Pianist's Daily Dozen Charles B. Macklin

In this work we have an application of the principle of the *Daily Dozen*, to the maintenance and the improvement of the muscular activities required in playing. Anything which will develop the right physical condition will shorten the drudgery of piano practice. Students who are ambitious for results should be able to use these studies to great advantage.

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First and Third Position Violin—A Collection for Violin and Piano

Though every violin student is expected to spend a considerable time upon the First Position, nevertheless, there is a time when the Third Position is taken up in the playing of actual music. There is a definite limit as to what is done in the First Position, but one goes into the realm of the First and Third Position, a new and much wider field is unfolded. The *New First and Third Position Album* will include some of the best pieces in our catalog, none of which, however, have been included in other collections. Only the best and most popular composers will be represented.

Special introductory price in advance of publication is 50 cents per copy, postpaid.

Three Dances for Four Hands By Cyril Scott

Cyril Scott is one of the best liked of modern composers. Many of his piano solos are extremely popular. This recent *Opus*, now in press, is a set of three original pieces for four hands. While they are in modern style, they are not extreme. They are in atmospheric style and at the same time they have definite melodic outline and they will be much appreciated by good players who are on the lookout for knowledge.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Album of Study Pieces In Thirds and Sixths

The average American piano student is not content to spend hours and hours practicing dry technical exercises and the progressive teacher, realizing this, is constantly seeking new and attractive material that will be just as effective in producing the desired results. To supply this demand we have recently published four volumes of *Study Pieces for Special Purposes* devoted respectively to scales, trills, arpeggios and octaves, and are now preparing another entitled *Album of Study Pieces in Thirds and Sixths*.

These volumes contain bright, interesting piano compositions, mostly by modern writers, that contain a generous amount of work upon the particular technical figure to be mastered. The ability to play thirds and sixths fluently is a prime requisite in the playing of modern piano compositions and the student can begin to acquire this technical facility with these study pieces, as in the other volumes of the series, in the early part of the third grade.

The advance of publication price is 30 cents, postpaid.

Beginning With the Pedals of the Piano

By Helen L. Cramm

The pedal is such an essential part of the piano that one cannot too soon become familiar with its use. Nowadays the pedal is taken up much earlier than was formerly the case. Miss Helen L. Cramm, whose elementary educational writings are so well known, has made a most interesting and very practical little book on the use of the pedal. These studies might be taken up in first grade work and they are just right to use on into the second grade.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Album of French Composers

All those who derive pleasure through a wide acquaintance with the literature of piano music should have this collection in their musical library. We have placed on the market in past years collections of individual composers and special groups and the gratifying reception given these volumes inspired the compilation of the *Album of French Composers*, for which there is such excellent material available. One can readily imagine what this album will contain when the compilers sought representative numbers of such composers as Saint-Saens, Godard, Dubois, Debussy, Wachs, Lack and others. This collection not only supplies things pleasing to the average good pianist, but it also makes a piano album that teachers will find very acceptable for pupils moderately advanced. In looking over the contents of this book, prior to writing this description, we find that it is so well along in the progress of production that it is highly possible that this will be the last month it can be secured at the advance of publication cash price of 35 cents.

Rich Memories

One year ago, the offices of The Theodore Presser Company were filled with employees of long standing, choked with sorrow and apprehension because all realized that they were close to the passing, not merely of a great man, but of a great friend.

Theodore Presser, worn with the labors of years and racked with pain was valiantly struggling to remain with the co-workers he loved and the great educational, philanthropic and business institutions he had founded. Although physically incapacitated in a large measure, he was mentally keen and alert to an astonishing degree, until within a few hours of his passing. He met the end with a man-like bravery none can forget. Deeply imbued with the Christian's faith in immortality, he departed this life with his heart filled to the last moment with his long-abiding interest in music and in music teachers.

The organization of four hundred workers which it had taken Theodore Presser some forty years to build, responded at once and sensed the very great responsibilities that had been passed on to them. The magnificent work of the great founder must be carried on with even greater energy, with wise judgment, with high ideals. Every executive, every employee, from the top to the bottom, then proceeded to give one of the finest demonstrations of loyalty and co-operation that could be imagined.

New enterprises were undertaken. New and important improvements in service and appearance were instituted. A new spirit of energy pervaded the whole establishment. The wonderful driving force of Theodore Presser, his great virility, his progressive spirit, was so powerful that we can hardly realize that he is not with us in person every day. Were he to return, he could not fail to rejoice at the remarkable way in which all who knew him have kept the faith and have continued and expanded the notable work he founded.

We have been greatly blessed by prosperity since his passing. We know that this prosperity is by no means entirely of our making. It is due in very large measure to our wonderful friends who have also been inspired by the ideals of Theodore Presser and who have written us time and again that they are thrilled to witness the development of these ideals to meet our ever-increasing modern needs.

Romeo and Juliet Operetta for Men By John W. Brigham

Following the unusual success achieved by his earlier operetta, *Cleopatra*, Mr. John W. Brigham has again taken one of the drama's classical masterpieces, *Romeo and Juliet*, and has burlesqued it broadly. College and high school boys find keen pleasure in indulging in musical and dramatic productions, and in this forgivable burlesque on Shakespeare's classic they will find the ultimate in wholesome fun and delightful entertainment.

This operetta can be so easily produced that it may be done on an impromptu stage with a few accessories; hence its adaptability to easy rendition in lodges or any men's organization where spontaneous, mirth making entertainment is required with a minimum of effort.

This operetta is now being offered at the advance of publication price, 40 cents per copy, postpaid.

H. M. S. Pinafore Comic Opera By Gilbert & Sullivan

Recent revivals of this comic opera have proven that it has lost nothing of its original charm, wit and brilliancy, though both librettist, W. S. Gilbert, and composer, Arthur Sullivan, have passed away, and contemporary light operas are almost forgotten. This most successful of the Gilbert and Sullivan operas is a genial satire upon English officialdom and applies it to human nature in general, interspersing the delightfully humorous lines of the book with Sullivan's sparkling melodies which are whistled universally. For amateur production this work is unsurpassed. The new edition of this famous light opera which we are now preparing with the greatest care will be printed from engraved plates and will be priced during the advance of publication period at 50 cents per copy, postpaid.

Dozen Songs for Saxophones By Clay Smith

The editors are now entirely through with their part in the publication of this interesting offering by Clay Smith and with the proofs of the engraver's work all completed, our publication department is certain to have the various parts of this Saxophone Collection through the printers and binders within a short time.

It is possible with this work to present solos with any of the Saxophones, or duets for any two members of the saxophone family, with or without the piano accompaniment, since there will be a volume giving a solo and second part for the C Melody saxophone, one giving the E flat alto saxophone solo and second parts and a similar volume for the B flat tenor saxophone.

This collection should be a boon to the concerts of school orchestras, since it gives a chance to introduce saxophone novelties in the program.

Advance of publication cash price is 45 cents, postpaid, for the piano accompaniment and 30 cents for the saxophone parts.

Twenty-four Caprices for Violin Solo By P. Rode

In these *Twenty-four Caprices in the form of Studies for Violin Solo in all the Twenty-four Keys*, by P. Rode, we are adding a vital work to our violin catalog. This fine work is used after the Kreutzer Studies, and, in fact, is considered one of the three indispensable works of advanced violin technic, viz.: Kreutzer, Rode and Fiorillo. This new edition will be edited by Mr. Otto Meyer, the personal representative of Sevcik in this country. Mr. Meyer has done the editing of a number of other recent works in the Presser Collection, and we are sure that this new edition will meet with the approval of all teachers who demand the best in educational publications.

The special introductory price in advance of publication is 45 cents a copy, postpaid.

THE PRESSER PERSONNEL



Oswald Blake

Introducing our patrons to the highly trained and experienced Members of our Staff who serve them daily.

We give considerable attention to the organized Colleges, Conservatories and Schools of Music throughout the country because of the great volume of music purchases coming to us from these musical educational institutions and within our Mail Order Service Department, we have a special organization for the purpose of giving Schools and Colleges of Music every possible assistance.

Mr. Oswald Blake is in charge of our School and College Department. We sought him out for this position early in the year 1925.

He was born of musical parents in England and started his own musical career as a Choir Boy. In 1900 he was engaged in the John Wanamaker Store, Philadelphia, where he soon came into prominence as Director of its Musical Activities. This past summer Mr. Blake has been playing host to the thousands visiting our booth at the Sesqui-Centennial.

His reputation as a Tenor Soloist of first rank has called him to Concert and Church engagements beyond the city in which he makes his home and his knowledge of the Voice and Conducting took him to Tiffin, Ohio, to teach in the Conservatory of Music of the Heidelberg University back in 1919.

The Theodore Presser Co. always has made it a point to have an organization well acquainted with the needs of its patrons and Mr. Blake, with the capable assistance of others who have been in our organization a number of years, is busy every day serving our friends in institutions devoted to musical education.

Brehm's First Steps for Piano Beginners

We are about to print a new edition of a work which has already found considerable favor among teachers. It is a compact and practical modern instruction book, not too long and all of it very much to the point. Just such a book as will pave the way for any graded course of system of instruction. Our new edition of this book will be revised and somewhat enlarged.

The special introductory price in advance of publication is 25 cents per copy, postpaid.

New Collection of Favorite Songs and Choruses For all Occasions

This is an all-around singing book for everybody. It will contain songs suitable for all sorts of occasions, including patriotic and sentimental numbers, sacred songs and hymns, folk songs, favorite tunes, humorous numbers and in short, anything that might be demanded for Community Singing or for social gatherings. The prices will be extremely low both for single copies and in quantities.

The special introductory price in advance of publication is 10 cents per copy, postpaid.

First Garland of Flowers for Violin and Piano By Julius Weiss—Op. 38

A very popular set of violin pieces that has long been a favorite with teachers, as it presents excellent material that is attractive to the young pupil who has as yet not acquired much technic. These little pieces are all in first position, and having a piano accompaniment, the ambitious beginner is able to have the thrill of playing a "piece" at a very early stage of his musical training. This edition of *First*

Garland will be edited with the same care that has been shown in all our other recent additions to the well-known Presser Collection.

At the special introductory cash price in advance of publication of 35 cents per copy, postpaid, there is a great demand for this popular work.

New Easy Four Hand Album

All of our various four-hand collections have proved extremely popular. This new one will be made up of pieces that have not been used in any of our other books, pieces which are already proven successes. The volume will be carefully graded, the pieces beginning in the first grade and progressing on up to the beginning of the third grade. Some of the most popular writers are represented by their very best four-hand numbers. Young students will take great delight in playing from this book. For developing steadiness and a true sense of rhythm, nothing is so good as four-hand playing.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Fifty Easy Melodious Studies For the Pianoforte By A. Biehl, Op. 7

One of the first volumes to appear in the beautiful new design that is to ornament the title pages of volumes in the Presser Collection, will be this valuable teaching work. The studies of A. Biehl are well and favorably known to piano teachers and to most of them this volume needs no introduction. This *opus* consists of elementary exercises in mechanism suitable for the student in the early second grade of any standard graded course, such as Mathews', and it provides interesting study material well up to the third grade. While this book is in preparation we are booking orders for first copies "off the press" at the very low price of 30 cents a copy, postpaid.

Withdrawals from Advance of Publication Offers

Two excellent piano teaching publications and two clever and delightful musical plays are taken from our advance of publication offers this month and copies no longer can be secured at the low prices at which they have been offered in previous months, prior to their publication. In the four following paragraphs will be found the titles, short descriptions and the prices of the works that have been withdrawn.

Five Little Tunes for Five Little Fingers. Pieces for the Left Hand Alone, by Mildred Adair. Teachers will find this a very helpful teaching adjunct since it helps young students to develop left hand facility and also familiarizes them a little with pedal effects. These pieces are about grade 1½. Price 60 cents.

Twelve Melodious Studies Featuring Scale and Chord Formations, by Carl Wilhelm Kern. An excellent set of studies for the teacher to use in developing pupils beginning third grade work. Price, 90 cents.

Folderol. A Musical Farce Comedy in Two Acts, by R. M. Stults. An excellent musical comedy for any amateur group to present. Among other features, this musical comedy introduces a highly interesting minstrel show. The complete vocal score, price, \$1.00.

Penitent Pirates. A Two-Act Operetta for Young Men and Young Ladies, by Paul Bliss. There are so many good things that can be said in favor of this excellent operetta that it is difficult to refrain from giving a lengthy description of it. It is very effective and entertaining with its clever plot and melodious music, yet it is particularly easy of performance, since there is little part singing demanded in the choruses. The complete vocal score, price, \$1.00.

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THE PRESSER PERSONNEL



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Introducing our patrons to the highly trained and experienced Members of our Staff who serve them daily.

Mr. McKenna started as a youth in the music business 17 years ago and now stands as a thoroughly experienced music salesman, although young enough to give promise of being able to devote to the music business in the future nearly double the years given in the past.

Mr. McKenna started in the Music Department of one of the leading Department Stores of the country and found his contact with the music world so interesting as to seek larger opportunities in this field, coming with the Theodore Presser Co. in 1913.

Mr. McKenna supervises the filling of the Mail Orders from Philadelphia and its suburbs. He also finds considerable time to give personal service to our Retail Store patrons.

We are favored with considerable business from the Music Schools conducted by Sisters and Convents and Mr. McKenna gives particular attention to the calls made upon us for music publications by the Sisters' Musical Schools and Academies in and about Philadelphia.

Mr. McKenna, like many other experienced music clerks in our organization, is a vital spoke in our wheel of "all-around" service to music buyers.

We make it a point to hold such competent and conscientious individuals in our organization as can be seen by the fact that Mr. McKenna has been with us since 1913 continually, except for 18 months spent in the service of our Country during the World War.

of the year to secure new ETUDE MUSIC MAGAZINE subscriptions. Music teachers are busy, music lovers are enthusiastic, students are preparing for their fall work—everyone is an ETUDE prospect. Earn any or all of the gifts shown on the inside back cover of this issue and you will save the annual drain on the purse when the Christmas gift question crops up. Send \$2.00 with each new subscription and you will soon be able to earn any or all of these splendid rewards.

Renewal Time

Most ETUDE MUSIC MAGAZINE subscriptions expire in the fall. Don't let your subscription lapse. Some subscribers delay with the result that ETUDE service is interrupted. The coming numbers are going to be exceptionally fine judging from the elaborate plans laid by our Editorial Department. The cost of renewal is only \$2.00 for one year, \$3.50 for two years.

Change of Address

Always mention both old and new addresses when advising of a change of address. Our files are arranged geographically by state and town; therefore both addresses are necessary. If any copies go astray, let us hear from you promptly, particularly following the above rule where change of address has been made from one town or state to another.

Warning

Swindling canvassers have been particularly active in the past year. Protect yourself against the smooth tongue of a swindler. Do not accept hard luck stories. ETUDE representatives are equipped with our official receipt books and are nearly always located permanently in the town in which they take subscriptions. Pay no money to strangers. We cannot be responsible for cash collected in our name without our authority.


Educational Study Note the Etude Music


(Continued from page 785)

Could I Forget, by Georges Ber

Georges Bernard is a French composer in Paris, whose pianoforte compositions given him a considerable degree of popularity. Bernard's writings are always technically interpretatively worth-while—seldom of substance. The present example of his habits graceful, well-formed melody, rhythmic, good in dissonantal effect. Every composer, you know, who can harmonize effectively; the tyro's choice of a duction of these intervals is generally so rapid.

The scheme of tonalities in *Could I Forget* is effective if simple—A Major, E Major, D Major, and A Major. These closely related keys.

The D Major trio is pleasing; the rhythm is mainly , which offsets the rhythmic

main theme which is . In the middle of the A Major theme, the tendency of the student would be to over-accent the second and fourth notes. Do not do this. Accent the first beat otherwise marked.

The climax of this piece is altogether a Do not sustain the last chord, since in the composer's manuscript the word "secco" equivalent, "secco," meaning "short" or "cutoff" is written above it.

Could I Forget is fine practice material, and also in doubly-sharpened steel. Some players become quite terrified at the appearance of a double sharp—while course, silly and to the overcoming of recommended compositions such as this on Bernard's.

Sonata Pathétique, 1st Movement van Beethoven.

Inasmuch as the eminent pianist Bacheus gives, elsewhere in this issue, a very thorough lesson on this movement and is relieved of the necessity of further on the matter. The date of composition of this sonata (we have not yet seen Mr. article, but presume it says as much) or seven years after Beethoven adopted as his home.

Allegretto, from the 7th Symphony L. van Beethoven.

Andante, from the Surprise Symphony by Joseph Haydn.

These arrangements present in the possible form these imperishable themes, we may say, is a relative quantity the first performance of the "Surprise" phony several ladies are reported to have at the sound of the *sfz* chord a modulation to the dominant, whereas the most timid of the fair sex would no more than "bat an eyelash" or perhaps slightly forward in her seat.

As you all know, *allegretto* means "quick"; *andante*, moderately slow ("walking"); "going", "moving").

Three Dances, No. 3, by Cyril Scott

The ETUDE recently had the pleasure of publishing No. 1 of these dances, and time a few remarks anent Mr. Scott's work given in these "Study Notes." All the waltzes in this set are characteristic of Cyril Scott's style, the especial feature which we may, in general, sum up as broadly-flowing and very pleasing melody; rhythm; clear and fairly reasonable form; and a fondness for empty fourth fifths, and for major and minor ninth.

In this third waltz, as in the first, the composer has chosen to weave into a very fabric his intriguing little pattern. The fabric is thinly textured as the opening of Maurice Ravel's lovely *Pavane pour une défunte*. The second waltz of the set, longer than the others and more so, is much less thinly constructed—it contains polyphony, richer and thicker harmony.

The technical difficulties of the third waltz are almost non-existent. Establish a good and the waltz waltzes right along in fine

Another Cure For Stage Fright

By May Hamilton Helm

A MUSICIAN of wide experience said she had never known stage-fright. She sang, but that when playing the she always had the uncomfortable feeling that some one would bite her back (back-bite). A fellow sufferer advised to sit or stand where she could look the faces of her hearers a few minutes before she went on the stage.

She found that this worked like a charm. When she had seen her audience she realized that they were just human like herself. Looking at them as friends made her more desirous of pleasing. Consequently she forgot herself in effort to do her best.

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Hands above, hands below. Hand and wrist like pair in go.

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Make the fingers go smoothly and in even rhythm over the keys

Jumping the Rope
A Study in Quick Movement of the Hands
Allegretto
Don't let the fingers lift off the keys! Let us jump the rope today!

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The hands should move quickly, so as not to confuse

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Any of the works named may be had for examination. Our retail prices are always reasonable and the discounts the best obtainable.

SUNDAY MORNING, December 5th
ORGAN

ElegyLacey
ANTHEM
(a) Rejoice Greatly.....Woodward
(b) The Lord is Gracious.....Martin
OFFERTORY
Teach Me Thy Will (Solo, B.)..Saar
ORGAN
March in G.....Becker

SUNDAY EVENING, December 5th
ORGAN

In the Starlight.....Kohlmann
ANTHEM
(a) In Humble Faith and Holy LoveGarrett
(b) Holy Spirit from on High.....Marks
OFFERTORY
If With all Your Hearts (Solo, S.)Roberts
ORGAN
Vesper Recessional.....Schuler

SUNDAY MORNING, December 12th
ORGAN

Cavatina in C.....Drdla
ANTHEM
(a) When we Came Back to LoveAmbrose
(b) Turn Thy Face from My SinsAttwood
OFFERTORY
The Lord is My Shepherd (Solo, A.)Rockwell
ORGAN
Minuetto Pomposo.....Harris

SUNDAY EVENING, December 12th
ORGAN

SerenadeFlick
ANTHEM
(a) God be Merciful Unto Us..Parry
(b) Now the Day is Over....Wooler
OFFERTORY
Be Near Me, Father (Solo, T.)..Felton
ORGAN
Processional March.....Frynsinger

SUNDAY MORNING, December 19th
ORGAN

Andantino in B Flat.....Lowden
ANTHEM
(a) The Great Day of the Lord is NearMartin
(b) The Heavens Declare the Glory of God.....Lehrer
OFFERTORY
Search Me, O God (Duet, Mez., Sop. and B.).....Marks
ORGAN
Short Postlude in G.....Hosmer

SUNDAY EVENING, December 19th
ORGAN

CanzonettaFrynsinger
ANTHEM
(a) God's Peace is Peace EternalGrieg
(b) Jesus, the Very Thought of TheeRoberts
OFFERTORY
At Eve it Shall be Light (Duet, S. and T.).....Pontius
ORGAN
Commemoration March.....Grey

SUNDAY MORNING, December 26th
ORGAN

Cradle SongGrieg
ANTHEM
(a) The Lord Said.....Orem
(b) In the Beginning was the WordMorrison
OFFERTORY
The Song of the Angels (Duet, S. and A.)Stults
ORGAN
Festal Postlude in C.....Rockwell

SUNDAY EVENING, December 26th
ORGAN

Pastoral SceneLudebuehl
ANTHEM
(a) There Were Shepherds..Vincent
(b) God is Man made Manifest..Stults
OFFERTORY
And the Angel Said (Solo, S.)..Grant
ORGAN
Christmas MarchMerkel

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New Books Reviewed

Das Neue Musik Lexikon. 729 pages. Published by Max Hesse, and bound in leather. Price, \$8.00.

This is a translation and an enlargement of The Dictionary of Modern Music and Musicians, edited by A. Eaglefield-Hull. Intended to be all-inclusive, it naturally falls somewhat short of its aim, like any other book of a similar nature is bound to do; but its value is considerable, and to the musicologist, the critic and the general reader, the book is a most welcome addition. We are glad, by the way, to mention of Mr. George Bernard Shaw's The Perfect Wagnerite!

The translator is Alfred Einstein, the critic and editor. His preface is interesting and pertinent.

How to Write a Good Tune. By Frank Terson. Bound in boards, 122 pages, published by G. Schirmer, Inc. Price, \$1.50.

Laying the foundation of a new song (which is the avowed effort of this treatise) is generally a good bit of a task; and experience consists in the analysis of anything absolutely elusive as the qualities of a melody, the founder needs a great deal of courage and extreme perseverance. Mr. Terson has done well at his task, and backed with insistence at the Gordian knot which confronts him. He presents to the reader a wealth of carefully chosen material from which he proceeds to deduce facts and set up criteria—and the results are a most interesting, sometimes impressive.

The "Table of Tune Elements" is a way of thinking, very much worth printing. Certain of the terms are not exactly most felicitous possible, but the list as a whole is well considered.

Mr. Patterson is particularly to be commended upon the catholicity which characterizes his selection of examples. "Tootsie," "Ten little fingers" unblushingly appear by side with Strauss and Tchaikovsky; we, for our part, think this is not at all a sensible sacrifice. These "popular" have become so because they possess one of those very indefinite qualities which make up a "good melody."

The Mad-Song. By Mabel Wagnalls. Bound; two hundred and fifty pages. Published by Wagnalls Company, publishers. Price, \$1.50. Those who like their bread spread with their practice interspersed with gay and their theoretical instruction enlivened with romance, may well read this colorful and the Russian virtuoso who achieves the seemingly impossible to save her lover and her from disgrace.

The book accomplishes the double purpose of being musically correct and enjoyable. Better still, it submerges both ends in a truly sympathetic development of the characters of the hero and heroine through their love for music and for each other.

ETUDE RADIO HOURS

Resumed

Owing to the immense response from our readers who have found the ETUDE RADIO HOURS of great educational value, they will be resumed as follows:

Station WIP

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Station WLS

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Every Third Tuesday at 8 p.m.

Mr. D. A. Clippinger, the noted Chicago conductor and teacher is the General Director of the WLS ETUDE HOUR.



JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST



Musical Charades

By Marion Benson Matthews

1
It may be a sack, or wallet;
Some people call it.
Like my second is Dad's delight,
The fire on a Winter night.
The hole is played, each reader knows,
In the northern land where the heather grows.

(BAGPIPE)

2
It is on every foot we see;
The buttoned it may be.
The second's masculine in gender—
A prince, perhaps a vendor.
The hole, whose name will never die,
Is the famous "Trümmerei."

(SCHUMANN)

The New Piece

By Marion Benson Matthews

Who had just returned from her lesson, came into the living room her older sister, Molly, sat reading. "You have a good lesson?" asked looking up from her book.

"Very good," answered Nan, carelessly; "the dandiest piece for next time."

"What is the name of it?" asked her brother—er—I don't remember exact—
"I think it was somewhat a brook."

"What key is it in?" continued Molly. "Key of B-flat," replied Nan. "No," corrected quickly, "it was three flats; have been E-flat."

"You sure?" persisted Molly, with a

"Almost sure," said Nan, doubt-

"What is the composer?" questioned

"I don't notice," replied Nan.

"Funny child!" laughed Molly. "You have been able to tell me the name of the key, the key, or the composer; and you call it the dandiest piece! What do you think it was 'dandy,' if you observe those things?"

"I said Nan, who couldn't help herself, "it just looked kind of dandy—er—attractive."

"Dandy must mean easy," said her brother. "Really, Nan," she continued, "I don't see much use in your lessons if you aren't going to be serving than that. I suppose you'll be going, soon, when folks ask you about on you have played for them, 'Oh, what's What-You-May-Call-It, in the Something-or-other, composed by His-Name!'"

"You're right, as usual," said she. "But you'll not be able to tell me that way again, on a new

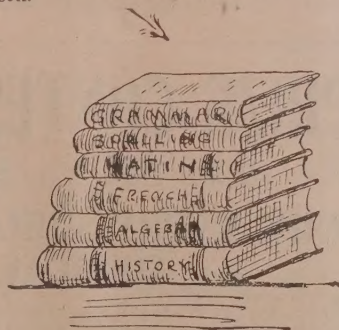
Princess Zenia's Folly

By Gertrude Greenhalgh Walker

"DEAR me, Mums, I don't see how I am going to find time to practice these days," said Beth, who is a freshman at High School, as she looked at the armful of school books she had put on the library table. "Exams are coming and every teacher has given us home work."

"Well, I wouldn't worry just now dear," replied her mother. "When you study, concentrate, and see how much more work you will accomplish than when you allow yourself to get all fussed up looking at every book and really seeing none."

"But mother, I have just got to pass the exams, and if you would only call up Miss Brown and tell her I am going to discontinue lessons for awhile, it would give me that hour a day extra for school work."



"Oh, no, my dear, that would never do. That is unfair to so many. First, Miss Brown has given you your lesson hour in a most convenient time; and now in the middle of the season, when she would not have a likely chance to replace the pupil, it would be most ungrateful. Secondly, Dad and I enjoy your music; and it is a comfort to us both to listen to your playing. Thirdly, you owe it to yourself. Then it would never do to make the mistake that Princess Zenia made."

"Princess Zenia, who is she?" queried Beth.

"Princess Zenia is the little princess who

lost her great moment in life through her over-anxiety to grow up too quickly. It was not deemed necessary in olden days for little girls to have book knowledge. They were trained in household arts, which included weaving. Each little princess was taught how to weave gold cloth, from her earliest childhood; and she had to weave so many inches each day and was not allowed to cut it until she had grown into a young lady and her hand was claimed by a Prince. Then, amid a great ceremony the threads were cut from the loom and she presented the mantle to the Prince.

"One day Princess Zenia was busy in the castle weaving her allotment for the day, when looking out of the window she espied a gallant coming up the road on a beautiful white charger with gaily waving plumes, 'Oh my,' she thought, 'he is my Prince;' and so anxious was she to greet him and present the mantle that she cut it immediately and was at the door to greet him.

"The Prince rode up to the door and was admitted to the castle. There stood Princess Zenia with shining eyes and her length of cloth of gold. Alas! The Prince was a tall man, and poor Zenia had been weaving but a short time. He took the mantle, and placing it over his shoulder said, 'My dear, this was never intended for me. Your knight has not come yet.' Poor child! She took the cloth back to her room and tried to piece it back on the loom, but it was of no avail. The broken threads could not be taken up again, and she could not make up for the years she had cut away, so Princess Zenia went through life without her Prince by her side.

"Now, little Beth, you cannot cut the threads of your music work just yet. you must have patience and learn to weave melodies a little while longer. Remember,

"A Quitter never Wins and a Winner never Quits."

The Scissors-Grinder's Song

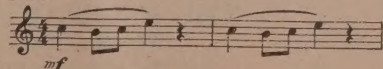
(With Actual Motive)

By Mrs. Olga C. Moore

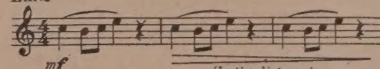
One busy summer's day,
When it was hot at noon,
I heard the scissors-grinder's truck
Ring out this simple tune.

On down the street, it came;
And with a cheery sound,
As always this same tune rang out,
While little wheels turned round.

Ex. 1



Ex. 2



(In the distance)

(For two very small children. One could recite the words, while the other plays the tune.)

Piano Stools

By Margaret Clarke Russell

Piano stools are full of fun
When your practicing is done;
Do-Re-Mi-Fa, and up you twist,
Even squeaky notes assist;
Fa-Mi-Re-Do, and down you twirl,
Any little boy or girl;
Do-Re-Mi-Fa-Sol-La-Si-Do
Singing as around you go;
But do be careful when to stop
Or off you'll tumble with the top.



Question Box

DEAR JUNIOR ETUDE:

I would like to know how many hours must a pupil practice a week, who is planning to go to a conservatory this fall.

E. O. (Age 12),
Massachusetts.

Ans. A question like the above really cannot be answered. Everything depends upon the pupil's ability, state of advancement, ambition, and other qualities as a student.

Playing Soldiers

By Mrs. Ray Huston

I love to play that I'm a soldier
During practice hour,
Fighting in the "War on Notes"
With all my strength and power.

When passages quite difficult
Present themselves to me,
I muster my ten fingers and
Defeat the enemy.

And if at first I cannot play
A measure quite "just so,"
I try and try—and pretty soon
Again defeat the foe.

I bravely play my scales—both hands,
And master every one,
For that means honor to my side—
Another victory won.

What used to seem so hard and dense
Now doesn't worry me,
For in my battle I have found
New strength and power, you see.

It's fun to be a general
Of ten young stalwart men,
I know I'll never, never dread
My practice hour again.

JUNIOR ETUDE—Continued

The JUNIOR ETUDE contests were discontinued during August and September and are resumed this month.

Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays and answers to puzzles.

Subject for story or essay this month—"The Sonata." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete whether a subscriber or not.

All contributions must bear name, age, and address of sender written plainly, and must be received at the JUNIOR ETUDE office, 1712 Chestnut St., Philadelphia, Pa., before the twentieth of October. Names of prize winners and their contributions will be published in the issue for January.

Put your name and age on upper left hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do this on each piece.

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

CHURCH MUSIC (Prize Winner)

During the awful persecutions in Rome, the Christians, living in the catacombs, sang songs believed to have been Greek, modified by Hebrew influence. When Constantine accepted Christianity in 325 A. D., the authorities of the church saw that they must reform the music then in use, and they established systems of singing for the church. The inventor of these church scales is unknown. There are several names associated with church music. Pope Gregory is generally supposed to have been the first one to set forth the system of scales known as Gregorian chant, upon which much of the church music of to-day is based.

MARGARET F. MCKEEVER, (Age 11),
New York.

CHURCH MUSIC (Prize Winner)

Ah, how soft and melodious should be those strains which are offered to the Most High! One who plays church music should not deign to play jazz, because these two classes of music are extremely opposed to each other. Not every one can play church music. It needs many hours of hard study to be able to play an accompaniment well.

Our choir has its own organist. She is only fourteen but has taken music for five years. Our director teaches us expression; that is, when to sing loud, moderate or soft. She also teaches us that when we sing loud it should also be sweet.

Though not all of us may be destined to be players of church music, yet we should all practice and strive to have our music accompanied with the same sweetness, for we may some day play with angelic spirits above the clouds.

MIRIAM GOLD (Age 13),
Wisconsin.

CHURCH MUSIC (Prize Winner)

Church music is deeply interesting to me, because I am taking pipe-organ lessons from a blind organist.

Our greatest composers were educated in churches, and have returned to the church what they have reaped from it. Bach, Mozart, Haydn and Beethoven all wrote wonderful church music; but Handel was the greatest of all church music writers, and his wonderful oratorios, such as the "Messiah," should surely inspire everyone and make them desirous of living better lives.

My teacher's Sunday afternoon organ recitals are broadcast on the radio, and although he has never seen the beauties of the universe, he can make our entire land happy by listening to the wonderful sounds which he causes to come forth from the church organ. He has promised me that I may broadcast a recital in less than a year if I continue my daily practice of two hours.

ROBERT JONES (Age 13),
Indiana.

Evolution of a Composer

Brahms
Tschaikowsky
Donizetti
Chaminade
ScaRlatti
Saint-Saëns

Puzzle

1. Take one letter out of an instrument and leave part of a chimney.
2. Take one letter out of a composer's name and leave a bet.
3. Take one letter out of an accidental and leave stout.
4. Take one letter out of an Italian opera and leave a girl's name.
5. Take one letter out of a part of the piano and leave a loud sound.
6. Take one letter out of the symbol of a tone and leave a negative.
7. Take one letter out of a musical sound and leave a part of the body.
8. Take one letter out of a part of the staff and leave recline.
9. Take one letter out of a triad and leave string.
10. Take one letter out of an instrument and leave sharp pain.
11. Take one letter out of meter and leave a boy's name.
12. Take one letter out of a part of a melody and leave appearance or aspect.

Answer to May Puzzle

1. Bach; 2. Verdi; 3. Chopin; 4. Gluck; 5. Handel; 6. Bellini; 7. Weber; 8. Beethoven; 9. Schumann; 10. Purcell.

Prize Winners in May Puzzle

Wylie Handwright (Age 12), Texas.
Mary Ellen Simpson (Age 15), Missouri.
Emily Anne Wiley (Age 12), Georgia.
N. B.—To make the puzzle answer come out, most of the JUNIOR readers noticed that the word "though" in No. 8 should have been written "tho". It was sent to the printer this way, but he did not realize that the spelling was part of a puzzle, and changed it to "though."

Honorable Mention for May Puzzles Contest

Doris Hedley, Edith Nelson, Genevieve Milligan, Ivan Johnson, Ruth Worman, Mabel Olive Pickett, Antoinette Savoy, Paula Stadt, Vida Tomlinson, Fern Rath, Armand Coté, Henry Gay, Jr., Frances Newburg, Helen Estabrooks, Edna Eichstalt, Ruth Elizabeth Houston, Evelyn Gillings, Lorraine Elese, Helen V. Winters, Henry G. Stoner, Jr.

Honorable Mention for May Essays

Ruby Rogers, Arlounie Rosecians, Emily Jean Cox, Helen Myers, Howard Bolhret, Carl Hancock, Grace Levenhaupt, Hazel Pierce, Helen Jeanette Branch, Helen M. Sharp, Althea Foster, Virginia Edwards, Ivan Johnson, Mary Stansel, Hilda Benno, Mabelle Ream, Elizabeth Whitney, Mary E. Honsberger, Marie A. Long, Mildred Zoa Moore, Lavinia Campbell, Marie Henchy, Patrice Taylor, Margaret Newhard, Mary Jane Hodgson, Mary Donohue, James Campbell, Dolores Arnade.

Honorable Mention for May

Mary Albright, Robert Jones, Vivian Bronard, Alvin Glondemans, Billy Hegner, Nye Spencer, Loretta Reese, Hortense Phillips, Branford Miller, Uriel M. Steinberg, James Campbell, Kyllie Batzler, Fay Cameron, Violet Chandelin, Grace Levenhaupt, Upton Zeller, John Karvoner, Elizabeth Whitney, Catherine Cavanaugh, Evelyn Albrecht, Mary Waters, Evelyn Perkins, Annesley Thompson.

DEAR JUNIOR ETUDE:

My teacher has formed a club for her piano students. The club is divided into two smaller clubs—the C♯ Club for the younger children and the B♯ for the older children. I am in the B♯ Club and I learn many things. At every meeting each one must play a piece from memory. Besides that we write notes, play musical games and do many other things.

From your friend,

ALVIN GLONDEMANS (Age 12),
Wisconsin.

DEAR JUNIOR ETUDE:

Although I am sixteen years old, I still enjoy the JUNIOR page. I have taken THE ETUDE for several years and enjoy it very much. I find the piano and organ music useful. I also play cornet. The Girl Scouts here have formed a bugle and drum corps which some day will be very good.

Don't you think it would be pleasant if you had a correspondence list of the Juniors who care to write to each other?

From your friend,

DOROTHY HARRINGTON (Age 16),
Massachusetts.

N. B. As the JUNIOR ETUDE has a great deal to put into its page and a half, there really is not space for correspondence lists; and besides, such things are not always advisable. The addresses of writers living in other countries, who are too far away to enter the contests, are always printed; and sometimes, for one reason or another, the address of writers in this country are printed. The addresses of prize winners can be supplied to any one sending a stamped and addressed envelope.

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PRIZE CONTEST—Twenty-Five Prizes

What Can You Say on This Subject?

WHY EVERY CHILD SHOULD HAVE MUSICAL TRAINING

FOR years THE ETUDE MUSIC MAGAZINE has devoted a great amount of space to indicate how a musical training is of great value to the child in developing rapid thought, accuracy, self-discipline, memory, good taste, muscular, mental and nerve co-ordination.

We have brought to our readers' attention the opinions of many of the greatest thinkers of the time, pointing to the fact that the training received in the study of the art, particularly in the study of an instrument (including the voice), has a very great significance in the study of Religion, Education, Sociology, preparation of the mind for higher accomplishments in Art, Science and Business, in Musical Therapeutics, and other inspirational themes. We should like to have an opportunity to print the boiled-down opinions of some of our readers upon the subject at the head of this column.

PRIZES

First Prize—A Musical Library

Valued at One Hundred Dollars (\$100.00)

A complete list of the books included in this valuable prize was published on Page 626 of the September ETUDE.

Second Prize—A Musical Library

Valued at Fifty Dollars (\$50.00)

Third Prize—Twenty-Five Dollars Cash

Fourth Prize—Fifteen Dollars Cash

Fifth Prize—Ten Dollars Cash

Additional Prizes

For the next ten Essays which, in the opinion of the Judges deserve recognition, a Cash Prize of Five Dollars each will be awarded.

Following this in order will be ten more prizes, each consisting of a subscription to THE ETUDE for one year.

CONDITIONS

The contest closes December 1926. All manuscripts must be sent to our office at 5 P. M. on that date. Any one may contribute. Manuscripts not limited to subscribers to THE ETUDE.

The Essays must be between one and four hundred words in length.

The Essays must be written on one side of the sheets of paper. Key words must be legibly as possible. If feasible have the Essay typewritten.

Address "THE ETUDE PRIZE CONTEST," THE ETUDE MUSIC MAGAZINE, Philadelphia, Pennsylvania.

Be sure to put your name and address at the top of each page manuscript.

Essays accompanied by rough sketches will be returned. All manuscripts will be destroyed within one month after the closing of the contest.

When the opinion of the Judges is divided between the merits of two or more essays, the one of approximately excellent musical expression and punctuation will be taken into consideration.

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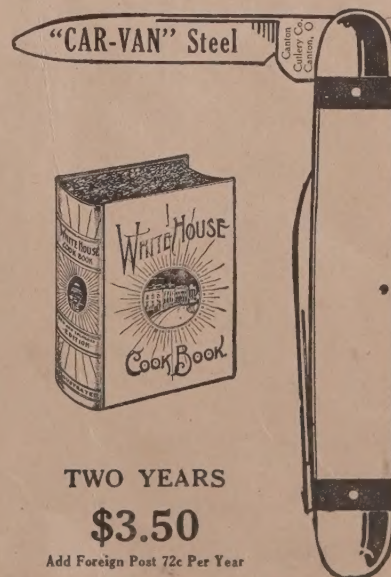
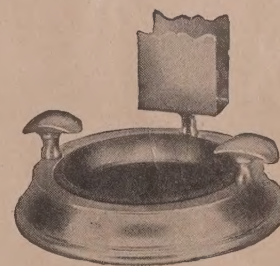
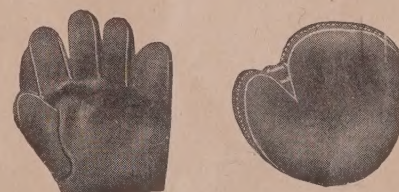
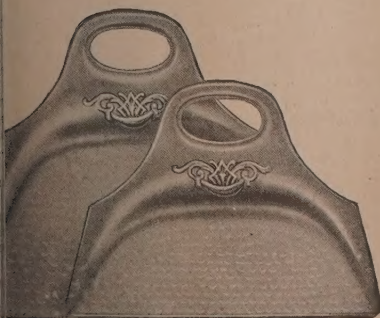
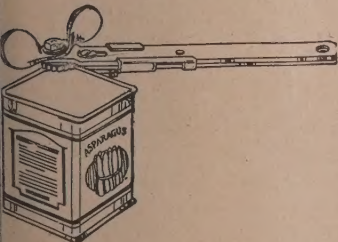
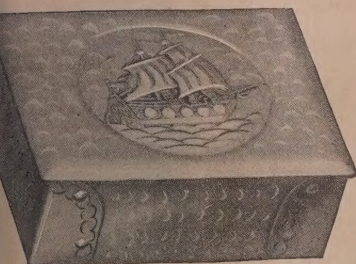
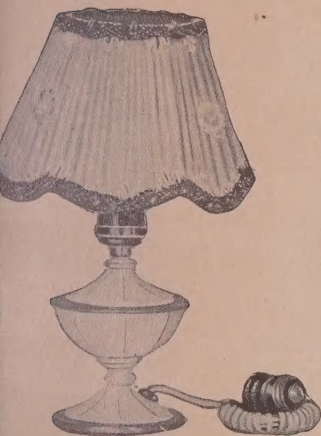
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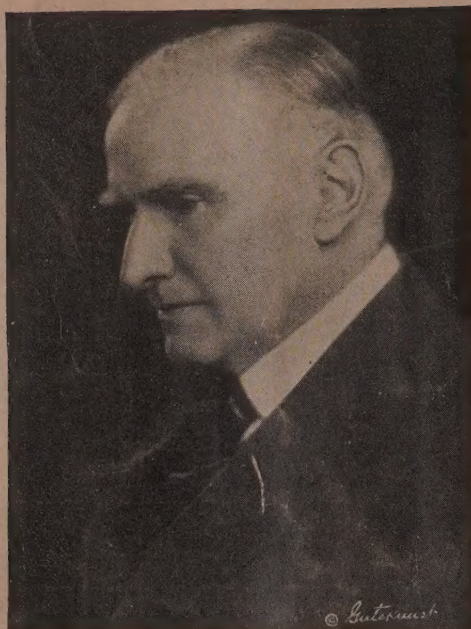
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